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Edmonton

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

No. 383 / FEB. 20 - FEB. 26, 2003
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ANDREA NEMERSON WETS
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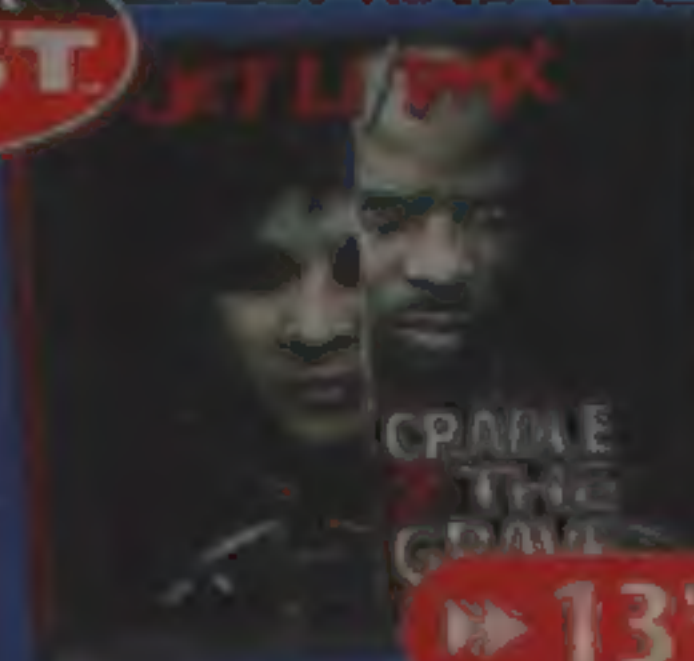
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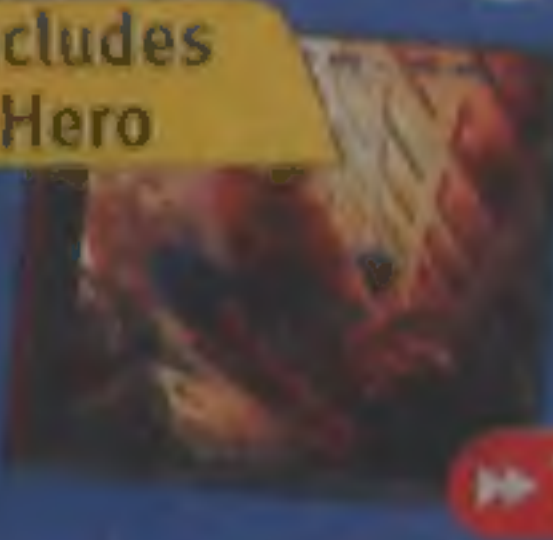
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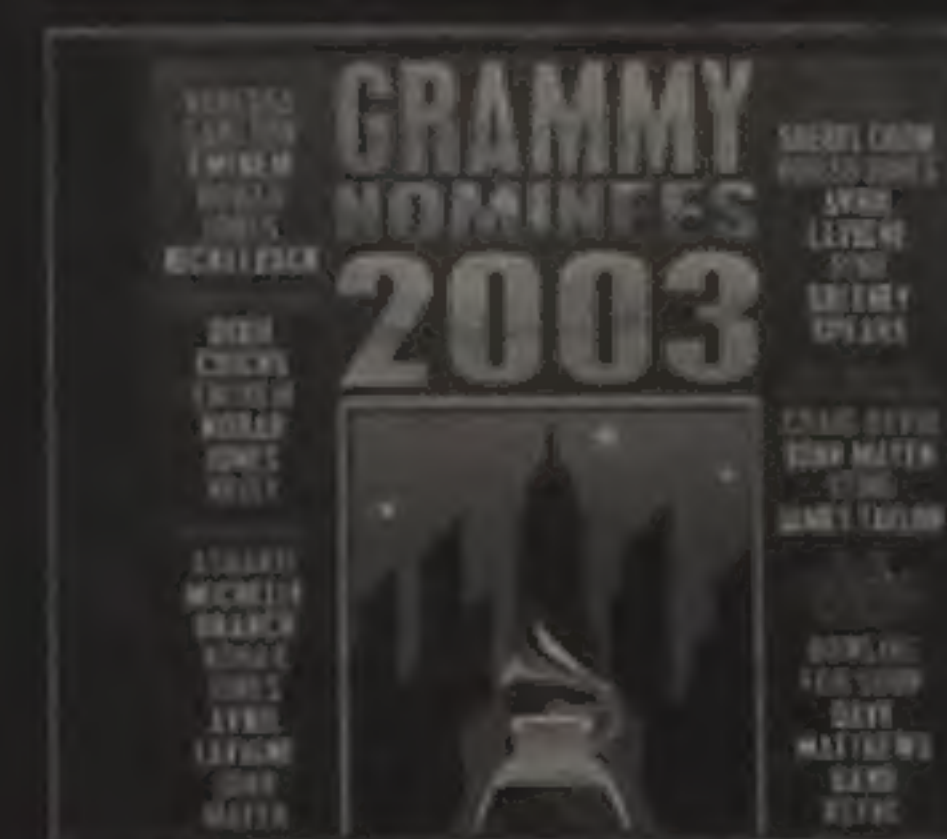


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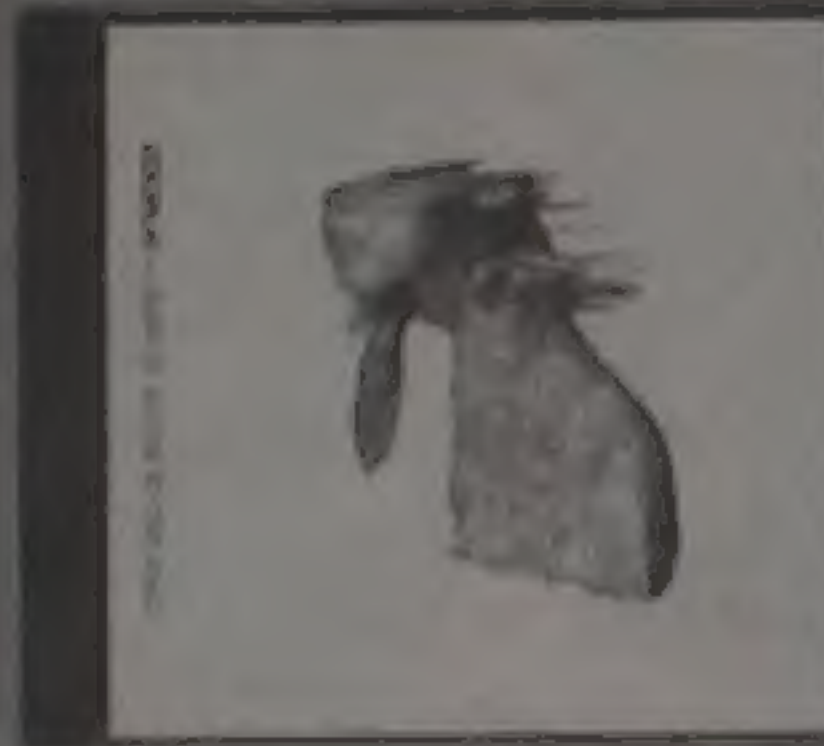
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A Rush Of Blood To The Head



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Home



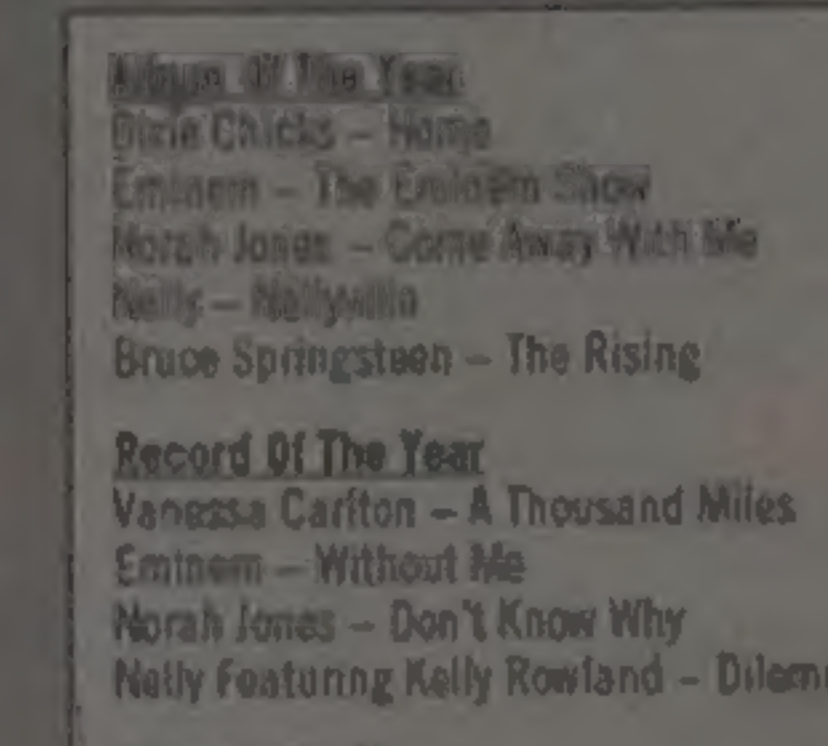
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Dixie Chicks - Home
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Nelly - Nellyville
Bruce Springsteen - The Rising

Record Of The Year
Vanessa Carlton - A Thousand Miles
Eminem - Without Me
Norah Jones - Don't Know Why
Nelly Featuring Kelly Rowland - Dilemma

Song Of The Year
Avril Lavigne - Complicated
Norah Jones - Don't Know Why
Bruce Springsteen - The Rising
Vanessa Carlton - A Thousand Miles
Alan Jackson - Where Were You (When The World Stopped Turning)

Best New Artist
Norah Jones
Avril Lavigne
John Mayer

Best Female Pop Vocal Performance
Norah Jones

Best Male Pop Vocal Performance
John Mayer

Best Pop Collaboration With Vocals
Christina Aguilera Featuring Redman - Dirty

Best Pop Vocal Album
Norah Jones - Come Away With Me
Avril Lavigne - Let Go

Best Rock Album
Bruce Springsteen - The Rising

Best Alternative Music Album
Coldplay - A Rush Of Blood To The Head

Best Rock Song
Foo Fighters - All My Life
Bruce Springsteen - The Rising

Best Female Rock Vocal Performance
Avril Lavigne

Best Male Rock Vocal Performance
Bruce Springsteen

Best Rock Performance By A Duo Or Group
Coldplay

Best Hard Rock Performance
Foo Fighters

Best Rap Album
Eminem - The Eminem Show

Best Male Rap Solo Performance
Nelly

Best Rap/Sung Collaboration
Nelly Featuring Kelly Rowland - Dilemma

Best Instrumental Arrangement
Accompanying Vocalist(s)
Vanessa Carlton

Best Country Album
Dixie Chicks - Home
Alan Jackson - Drive

Best Country Song
Alan Jackson - Where Were You (When The World Stopped Turning)
Dixie Chicks - Long Time Gone

Best Male Country Vocal Performance
Alan Jackson

Best Country Performance By A Duo Or Group With Vocals
Dixie Chicks

Best Country Instrumental Performance
Dixie Chicks

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HMV

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ON THE COVER

The Citadel's latest production is called *Einstein's Gift*, and the man who wrote it is a pretty clever guy in his own right. Vern Thiessen talks about how he took the story of a German chemist named Fritz Haber and turned it into a fascinating, entertaining meditation on morality, religion and personal ambition • 49

FRONT

Should the Shrine Circus be allowed into Edmonton? • 6



MUSIC

Accordion-loving Geoff Berner is squeezing out sparks • 37



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yourVUE

Insane clown posse

Re: "Shocking claim: 'Hey Eddie!' is tasteless" (Your Vue, February 6-12):

Cheers for James Grisdal's "Hey Eddie!" cartoon! Grisdal has the balls to say what lurks in the dark side of humanity. Those who frowned upon his cartoon in the January 30 issue have really got to yank the plank out of their asses and get a sense of humour. For those who deal with the challenges of mental illness, Grisdal's cartoon is timely. Mental illness is not a sacred subject to be tiptoed around; it's to be poked with a stick and jeered at. Busting a gut is the best way through the "black holes" of clinical despair. And yeah, if you go off your pills early, it could be

kinda like what he portrayed! Trust me—I know and ain't ashamed to say it. Keep up the good work, Grisdal! And you, too, Vue! Plunger hats and eyepatches for everyone! —DAWN CARTER, EDMONTON

Freedom Isn't in the cards

Re: "Card target" (Vue News, February 13-19):

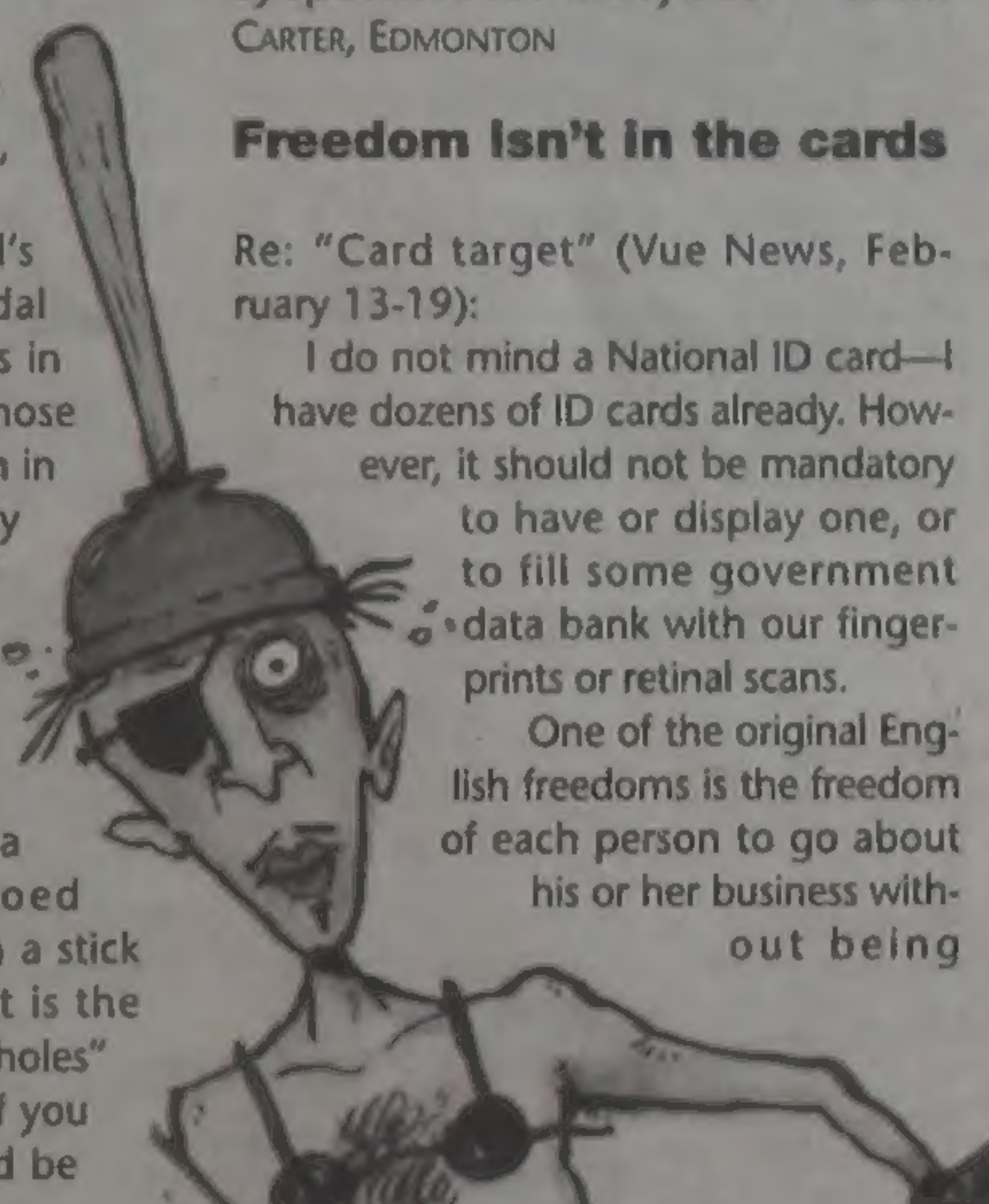
I do not mind a National ID card—I have dozens of ID cards already. However, it should not be mandatory to have or display one, or to fill some government data bank with our fingerprints or retinal scans.

One of the original English freedoms is the freedom of each person to go about his or her business without being

distrusted, and without being subject to arbitrary requests like "Your papers, please." Our society will not be much safer if this freedom is lost, and the balance of power between the individual and the state will have been tipped for the worse.

We must remember that the police are here to serve, to protect, to keep the peace—not to examine and pry and order us about whenever they feel like it. This would make all of us feel like criminals. —TOM TROTTER (VIA E-MAIL)

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



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Issue Number 383

February 20-26, 2003

available at over 1,400 locations

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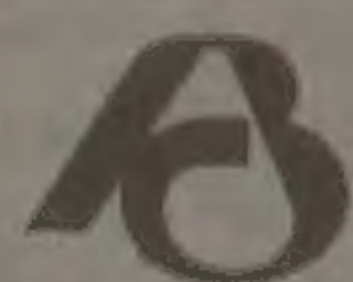
Printing and Film Assembly
The Edmonton Sun
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Distribution

Tom Dickinson, Stewart McEachern, Bob Riley, Wally Yanish, Clark Distribution

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Circus of the scars

Travelling animal act has a long list of violations

By TARAS GENIK

Tigers beaten into submission by three people at the same time. Lions kept in quarters so cramped they can't stand properly. Veterinary care being withheld until animals are limping.

There's a whole other show families won't see when the Jordan World Circus, under the banner of the Shrine Circus, hits Skyreach Centre from March 7 to 9. City council last week rejected a bylaw that would have banned acts with exotic or wild animals from performing in Edmonton—and it turns out that Jordan Productions Inc. was cited by the U.S. Department of Agriculture more than a dozen times between 1993 and 2000 for offences ranging from improper storage of the animals' food to abusive handling of the animals.

In one report, dated July 21, 1998, a USDA inspector describes how a tiger was allegedly beaten when it refused to perform during a show at the Davis County Fair-

ground in Utah. The assault started with handlers poking and prodding the cat, still in its cage, with four-foot long rods. When the tiger continued to resist, as many as three people began "striking the tiger from different positions around the mobile enclosure at the same time." The inspector described the handling of the animal as "abusive," saying it caused unnecessary discomfort, stress and possible physical harm. Other observations include a limping tiger nearly missing a flaming hoop as it jumped through it, a cage too small

NEWS

for a lion to stretch, and a freezer not cold enough to keep two-week-old meat from spoiling.

"This is not the way these animals should live," says Edmonton city councillor Allan Bolstad. "It's not the way they should be treated." Last week, Bolstad tried convincing fellow council members to ban travelling shows using exotic or wild animals, calling them inappropriate. "They serve no useful function other than just to entertain people," he says. "It's about a proper, ethical way to treat

these animals."

Animal welfare advocates agree. Representatives from the Edmonton SPCA, Zoocheck Canada and Voice for Animals pleaded with councillors during a public hearing at City Hall earlier this month. Not only are the physical conditions in circuses deplorable, they said, but many animals show signs of mental stress. Bears rock back in forth in tiny cages, elephants compulsively shake their heads up and down and tigers endlessly pace their enclosure. "A lot of these animals exhibit signs of neuroses after being in the cages for too long," says Melissa Boisvert, marketing and communications coordinator for the ESPCA.

BUT IN THE END, eight of the 12 councillors at the February 11 meeting rejected a bylaw to keep circuses out of city limits. Instead, council passed a watered-down motion directing city staff to work with animal welfare groups and the Al Shamal Shriners to develop recommendations for provincial and federal animal cruelty legislation.

Councillor Ron Hayter says animals should be well-treated, but he doesn't believe the claims that circuses are abusive. Provincial and

federal laws already address the physical treatment of animals, he adds. "If you get into this psychological stuff—the poor tiger feels bad because he's got a little hat on his head—that's in the eye of the beholder," says Hayter.

Members of the Al Shamal Shriners Temple, which includes Edmonton, lobbied against the circus ban, outlining the club's charity work, including hospitals for sick children. However, president Terry Stonehouse acknowledged that profits from the circus—about \$150,000—go directly to the temple's day-to-day operations, not its charities. Stonehouse says the club has used Jordan Productions for years and never witnessed animals being poorly treated. Animal abuse doesn't fit with the Shriners' mandate of providing free medical care to children, Stonehouse says. "I wouldn't allow it," he says. "I don't believe in it."

Boisvert says it's a case of out of sight, out of mind. "The abuse isn't usually done in plain sight. The training is done outside the city and of course the Shriners aren't going to see that." She adds that the Shriners and Hayter aren't qualified to know whether animals are stressed.

BEHAVIOURAL EXPERTS agree the animals' actions indicate neuroses, much like obsessive-compulsiveness in humans. Existing laws are hard to enforce because of the transient nature of circuses, says Edmonton SPCA special constable Chad Goeree. By the time an investigation is complete, the circus has left town and is in another jurisdiction. And existing legislation is inadequate, he adds. "That is where I hit a brick wall," he says. "All they have to do is provide food, water and shelter to these animals and they've met the requirements."

Boisvert acknowledges that banning circuses in Edmonton won't stop abusive treatment of animals outside city limits. But city council missed an opportunity to send a strong message, she says. "If we put our foot down in Edmonton and say, 'This is no longer acceptable, it's one further place the circus can no longer come. The more places that do that, the fewer places circuses have to go.'"



media jungle

By BRIAN GIBSON

A Colors primary

I first saw *Colors* in 1996. There on the magazine rack, amid the swimsuit models and celebrity photos, the words WAR/GUERRA were outlined in stark white against a crimson splotch of blood that seeped across the paper. "Shopping, fashion, travel, & genocide" read the sub-caption for issue 14 of the periodical that declared itself, above its trademark title—with bullseye "O"s forming the eyes between the nose-like "L," resembling a bespec-

tacted person staring off into the distance—to be "a magazine about the rest of the world." Clearly, even for an "issues" magazine, this was a long way from *Harper's* or *The New Yorker*.

Inside, photos of warfront meals were a few pages away from a photo-essay on international arms fairs, replete with images of merchandise (assault rifle, \$300) and their effects (a gun victim in Liberia in 1990, his brains splattered onto the ground). There were extensive interviews with soldiers about what it feels like to kill, followed by a guide to all 54 wars then in progress around the world. The editorial, warning readers of the subjectivity of the media, ended, "We tried [in this issue] to show some sides of war that you don't usually see on TV. We're not

sure if this information is of any use. But we hope you have a hard time disposing of it."

From the mundane and routine to the horrifying and perversely enthralling, *Colors* is like no other magazine out there. (It also operates an equally distinctive website at www.colormagazine.com.) Ever since I picked up *Colors* 8: War, I've been hooked. But even 40 issues and seven years later, the mixed signals, jarring contexts and apparent shock tactics of the publication put a lot of people off and, I must admit, still leave me disconcerted.

Colors is owned by Benetton and was edited, until 2000, by Oliviero Toscani, the photographer behind the infamous ads for the European clothing company that stirred up

such controversy in the mid-'90s, striking the cynical as tasteless, profit-minded commercials posing as political statements. But if the bilingual (English and French in Canada), mostly theme-based issues—ranging from Toys and Race to Heaven and Slavery—no longer publish the controversial Benetton photos in their pages, the ads they now print are unsettling in their blandness.

Early on, the magazine seemed to have adopted a high standard: the only non-Benetton ad in the War issue was an MTV two-page spread showing a "postcard from Bosnia" on which a hotel window was marked with an X and images of dancers, jet-skiers and bikini-clad women all splattered with drops of blood. But now, two pages of an Italian ad urge the reader to purchase credit cards for the "Banca Di Roma"; the faces of expensive Swatches stare back; a Sisley clothes ad shows a cross-wearing man gripping a woman's bare ass as she leans into him, her face away from the

SEE PAGE 8



ENVIRONMENT

Squirrels just want to have sun

EDMONTON—A pair of University of Alberta researchers are publishing a paper that contains some chilling news about global warming. Along with colleagues from two Quebec universities, the U of A's Stan Boutin and Andrew McAdam have found that red squirrels in the Yukon are changing genetically as a result of rising temperatures.

"This is the first evidence to show that climate change, probably driven by people, is actually changing the genetic structure of populations," Boutin said to Canadian Press. The study, written for the London, England-based journal *Proceedings of the Royal Society*, details how the squirrels have started breeding 18 days earlier over the past decade, which works out to six days per generation. "We instituted this type of analysis not expecting to follow climate change issues," Boutin said to CP about the research, which involved 5,000 female squirrels. "But then when we started to discover this very major change in the timing of birth... that's when we put two and two together."

Although these squirrels are showing signs of adaptability, Boutin wonders whether they'll be able to keep pace with long-term climatic change. "These animals have done extremely well in adapting to a very rapid change in environment," Boutin said. "We've found some of the first evidence that evolution is taking place; that's good. The note of concern is we have no idea whether they'll be able to continue to keep up with these sorts of changes." —DAN RUBINSTEIN

TECHNOLOGY

And the chip sails on

PALM BEACH, FLORIDA—Last year, a Florida corporation called VeriChip managed to creep out the whole world by extolling the virtues of their eponymous radio microchip, designed to be implanted under one's skin as a means of identification. While the general response to having something jammed into your body that transmits your personal information to anyone who wants it was chilly at best, today the same technology behind the VeriChip has found a new home—on the shelves of your local department store.

Radio frequency identification (RFID) is currently being marketed by numerous U.S. tech companies as a replacement for the barcode system of tracking the distribution and sales of products. The RFID tracker consists of a microchip "tag" roughly half the size of a grain of sand that, when placed on a product, listens for a radio query from a local transmitter and responds by sending back its own unique ID code. According to the Auto-ID Center, a worldwide project based in part at M.I.T. labs in Cambridge, the goal is to create a network

that will make it possible for computers to locate and identify tagged objects anywhere in the world—enabling companies to "see" how many of their products are in their warehouse, on a store shelf or, potentially, in people's homes.

Until recently, RFID product tracking had been restricted to relatively low-profile field-testing through Wal-Mart in North America and the Tesco grocery chain in the U.K., but chances are you'll be hearing about it a lot more over the next little while. Last month, the Gillette corporation confirmed the purchase of 500 million tags for market use from the California-based and aptly-named Alien Technologies. And just last week, American Express headquarters announced that employees will have to be equipped with biometric RF security cards to access the building. German company KSW-Microtec has reported the development of washable RFID tags designed to be sewn into clothing and the European central bank is considering embedding RFID tags into banknotes by 2005.

"Imagine," writes Declan McCullagh, Washington correspondent for CNet News. "The Gap links your sweater's RFID tag with the credit card you used to buy it and recognizes you by name when you return. Grocery stores flash ads on wall-sized screens based on your spending patterns, just like in *Minority Report*. Police gain a trendy method of constant, cradle-to-grave surveillance." —CHRIS BOUTIN

HEALTH

Nurses—foiled again?

EDMONTON—The Provincial Health Authorities of Alberta says that the union representing 18,000 of the province's nurses is attempting to gouge taxpayers and grab power. But the United Nurses of Alberta insists that improved patient care is the real issue as negotiations—and rhetoric—heat up in the weeks approaching the end of the nurses' current contract on March 31.

"The union's proposals are about

getting more: more money, more time off and more control over healthcare delivery," Provincial Health Authorities of Alberta spokesperson Anne Marie Downey said to the *Edmonton Journal* last week. Adding up salary and benefits increases, as well as triple-time pay for mandatory overtime, Downey says the nurses are calling for a 22 per cent pay hike. Moreover, she charges that the union is trying to fool the public into thinking that money is only a secondary issue in these contract talks.

"We are very surprised at the 22 per cent increase number that the Provincial Health Authorities of Alberta has released," responded the UNA's chief negotiator, David Harrigan, who told the *Journal* that "this monetary stuff just isn't our priority in this round of bargaining." If some nurses work a lot of overtime, according to Harrigan, their raises could work out to 22 per cent. "But we think it has to be a priority to avoid those overtime costs," he says, "for employers and for the nurses who end up working all those extra hours. We don't think Albertans believe it's a good idea to be cared for by tired nurses who are working so much overtime."

That argument ties into the hefty information package the UNA recently released to MLAs and other health policymakers. Drawing upon four major research projects, the package is designed to show "the critical value of qualified nursing." One enclosed study, published in the *Journal of the American Medical Association*, reported that adding "just one extra patient to the caseload of a registered nurse increases the likelihood of a patient dying by seven per cent." An Ontario study of nearly 50,000 patients, meanwhile, found that "increasing the amount of care by registered nurses by 10 per cent was associated with five fewer deaths for every 1,000 patients."

In Alberta, the UNA pointed out, more than 3,000 people are hospitalized every year, which means that better nursing care could save hundreds of lives. "This is compelling evidence that

cutting corners on staffing by registered nurses is a formula for cheaper healthcare and poorer results," said UNA president Heather Smith. Harrigan further warned that "huge numbers" of nurses will leave the province if the Provincial Health Authorities of Alberta wins the right to schedule more evening and weekend shifts for nurses in the new contract. —DAN RUBINSTEIN

SPACE

Prometheus unbound

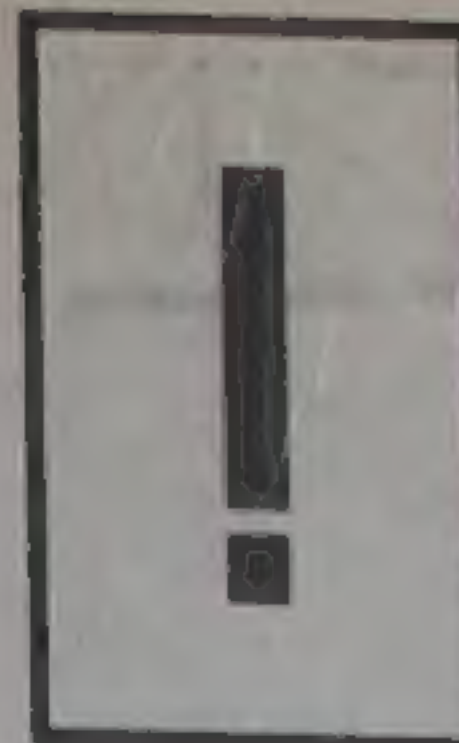
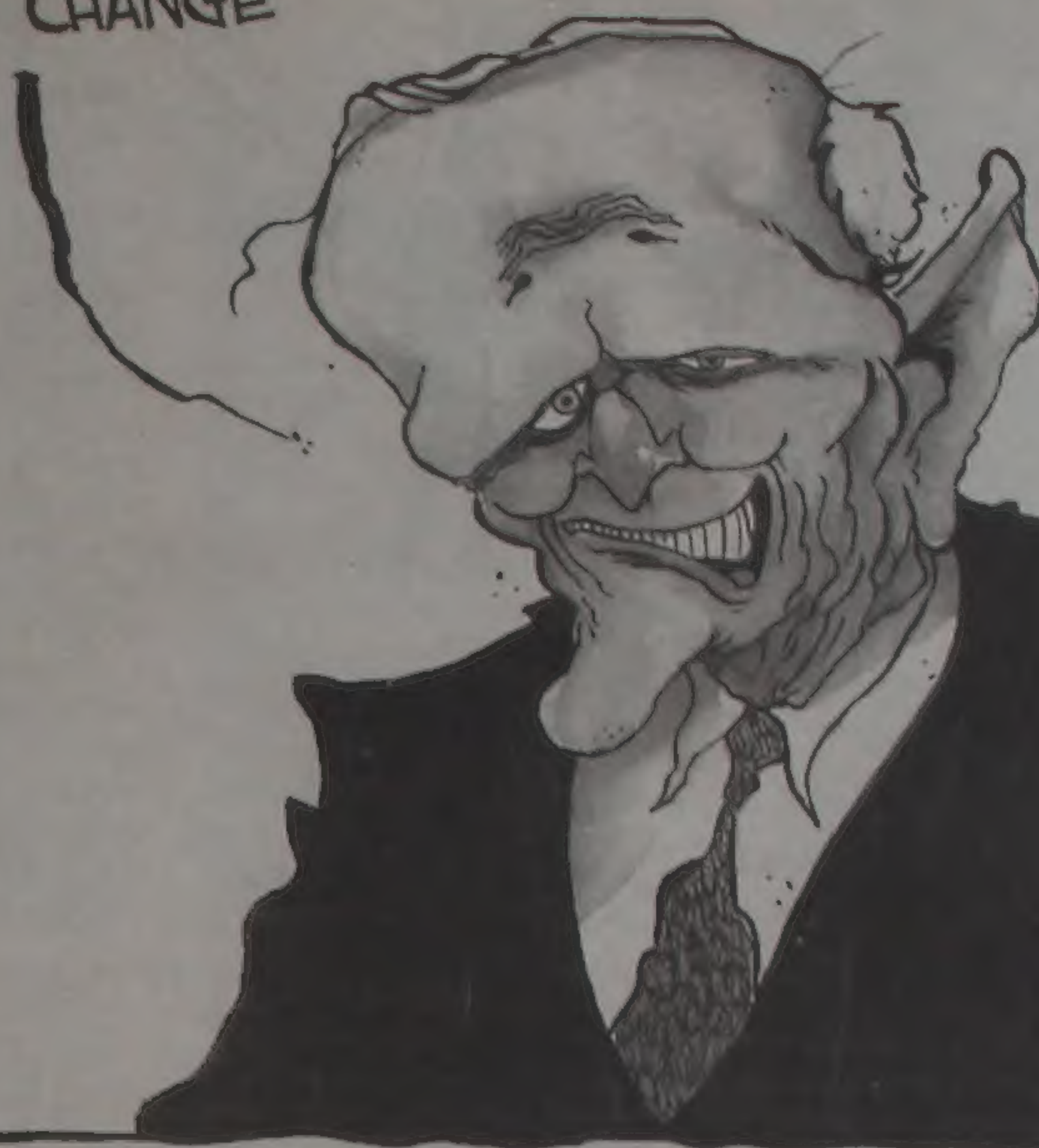
WASHINGTON, D.C.—Last week, U.S. president George W. Bush provided some much-needed relief from anti-Iraq hyperbole by proposing more than \$3 billion (U.S.) in funding for NASA programs aimed at finding habitable worlds in space. The budget chapter entitled "Where Are the Real Space Aliens?" states, "In our solar system, scientists have discovered evidence of currently or previously existing large bodies of water, a key ingredient of life, on Mars and the moons of Jupiter. Perhaps the notion that 'there's something out there' is closer to reality than we have imagined."

The new money is slated for Project Prometheus, a NASA initiative to build an unmanned probe that will study the icy Jupiter moons more closely. "This mission," says the budget proposal, "will conduct extensive, in-depth studies of the moons of Jupiter that may harbor subsurface oceans and thus have important implications in the search for life beyond Earth."

Of course, the funding is a huge shot in the arm for NASA soon after losing the Columbia. The budget underlines the need for further research on how astronauts can survive for long periods in space, and suggests that America (along with space-study allies like Russia and Canada) remains committed to manned missions—some much longer than the moon trips conducted by the Apollo series. —STEVEN SANDOR

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BY DAN RUBINSTEIN

Duct tape and cover

When I first saw the photo in the newspaper, I thought it was a poignant artistic statement. Some guy in Connecticut sealing in his house with plastic sheeting and duct tape to symbolize the absurdity of American terrorist attack fear-mongering. Kind of like when Christo wrapped the Reichstag in sheets of white polypropylene almost a decade ago, only less abstract and a little smaller. Brilliant! Then I read the caption—a few times—and finally, still shaking my head in disbelief, moved on to the article.

Maybe I lead a sheltered life, but I was surprised to learn that the guy in Connecticut was *actually* trying to protect his family from a chemical or biological weapons attack with plastic sheeting and duct tape. I was downright shocked to read, in the accompanying article, a quote from a lawyer who said she knew the plastic wouldn't help—but she didn't want to be the only mother on her block without it covering her windows.

With the U.S. Homeland Security Department advising people to keep three-day supplies of water and canned food at home, as well as enough duct tape and plastic to cover their windows, it's easy to understand why tens of thousands of Americans are being frightened into this pro-war shopping frenzy. The U.S. Federal Emergency Management Agency, the same folks who brought you the Citizen Corps snitching-on-your-neighbours initiative, have published *Are You Ready? A Guide to Citizen Preparedness*. In order to prepare for a chemical or biological attack, it recommends that "To save critical time during an emergency, sheeting should be pre-measured and cut for each opening." During an attack, one should "Seek shelter in an internal room, preferably one without windows. Seal the room with duct tape and plastic sheeting. Ten square feet of floor space per person will provide sufficient air to prevent carbon dioxide build-up for up to five hours." No wonder retailers (i.e., Wal-Marts and Home Depots) are having a tough time keeping barricading supplies in stock and stores in terrorist targets as unlikely as Edmonton are experiencing increased demand.

The foundation of these fears are the blunt terrorism alerts periodically issued by George W. Bush and his underlings. An attack is imminent, they warn—*maybe even this week!* But the only thing you can do is act like everything is normal. Be aware of your surroundings, sure, but go about your daily business. Just pick up an extra roll of duct tape on your way home from work. ☹

camera. There are many more slick ads for banal products than there used to be, and the effect is jarring. Thought-provoking, subversive interviews and photo essays are bookended or interrupted by the sort of commercial culture the magazine has questioned for so long. *Colors* 36: Monoculture had blood pooled in the shape of Mickey Mouse on the cover and an editorial that talked about shopping malls as "the new concentration camps," yet the glossier and shorter issue was financed, in large part, by ads for Levi's jeans and Valentino's perfume. Is *Colors* being hypocritical or is the Benetton-owned periodical simply acknowledging that all modern media is necessarily co-opted (or corrupted) by profit motives and advertising revenue in an increasingly capitalist global village?

Although *Colors*' stance on commercialism is much more conflicted than, for instance, *Adbusters*, and while the editorials have disappeared and the presence of ads has diluted the polemics and poli-

tics of the magazine, each issue still ends with a section called Yellow Pages (in which dozens of websites, businesses, organizations and other people and places tangentially related to the theme are listed) and prints harshly critical letters. In response to *Colors* 19: Animals, which showed roadkill and discussed how a dog is killed before being sold at a South Korean market, a reader wrote: "You people have stepped over the line.... You glorify [animal] abuse. You are disgusting.... You are trash and evil." The two Shopping issues have spawned a coffee table book of bizarre items from around the globe, *1000 Extraordinary Objects* (from Japanese bird feces skin moisturizer to a Polish artist's Lego concentration camp). Ultimately, though, what linger are the magazine's gripping, often haunting photos and fascinating interviews and facts.

The contrasts between image and text are discomfiting—in *Colors* 51: The Road, dignified-looking Turkish truck drivers with tropical or floral backdrops behind them, providing an oddly classical or or venerating atmosphere, are further juxtaposed by the

accompanying quotes in large print, such as, "Three years ago it was my dream to own a truck. Now I want to burn it" (Abdullah, 75).

Some of the most interesting issues

COLORS 52



of *Colors* have focussed on one place or person, as in *Colors* 52: "This is Rolando Trujillo." Reading about this Tierra del Fuego woodcutter, I became fascinated by the idiosyncracies and stories of his

life. After one tale, the text reads: "At least that's what he told us one day. Another day he had a different story of how he arrived in Tierra del Fuego. Neither story is entirely true and neither entirely false—it depended on how wistful and sad, or how talkative and bold, he was feeling—but both say a great deal about his 26 years of solitude." The issue also contains his scrawled sketches, of how to cut down a tree, for instance, or a map of where an Indian skull can be found. The issue is ultimately about storytelling and relative "truths": while Trujillo talks of his love for his daughter, his boss relates how the mother left with their child and lives in a town where she told him, "If I see that midget mother-fucker again I'm going to blow his head off.... He hasn't given me money for ages. He expects his daughter to grow up on thin air."

By showing a fascinating, sprawling global village with its quirky, candid interviews and provocatively authentic images, *Colors* is a magazine about the subjectivity and richness of myriad individual experiences. Even as *Colors* exposes its own contradictions and

flaws, it is the anti-*National Geographic*, unconcerned with anthropological studies, academic generalizations and exotic photographs. In an indirect response to corporate cant about technology and business making the world a smaller, united place, it shows our globe through snapshots of individuals' lives, people who live in strikingly different social and cultural contexts but are defined as much by their professions and day-to-day concerns as anything else. By reflecting these people back to us in our own "culture," *Colors* forces us to examine the biases and narrow niches of our own lives.

As Nicolas Motte, a 27-year-old graphic designer, says in the most recent issue, "A slave looks like your neighbor: a man who hates his work, but does nothing to change his situation." True to its original aim of documenting personal and communal diversity worldwide, in following the bright tapestry of our varied humanity along the common thread of each issue's theme, *Colors* stitches together a lush, panoramic overview of the worlds we live in. ■

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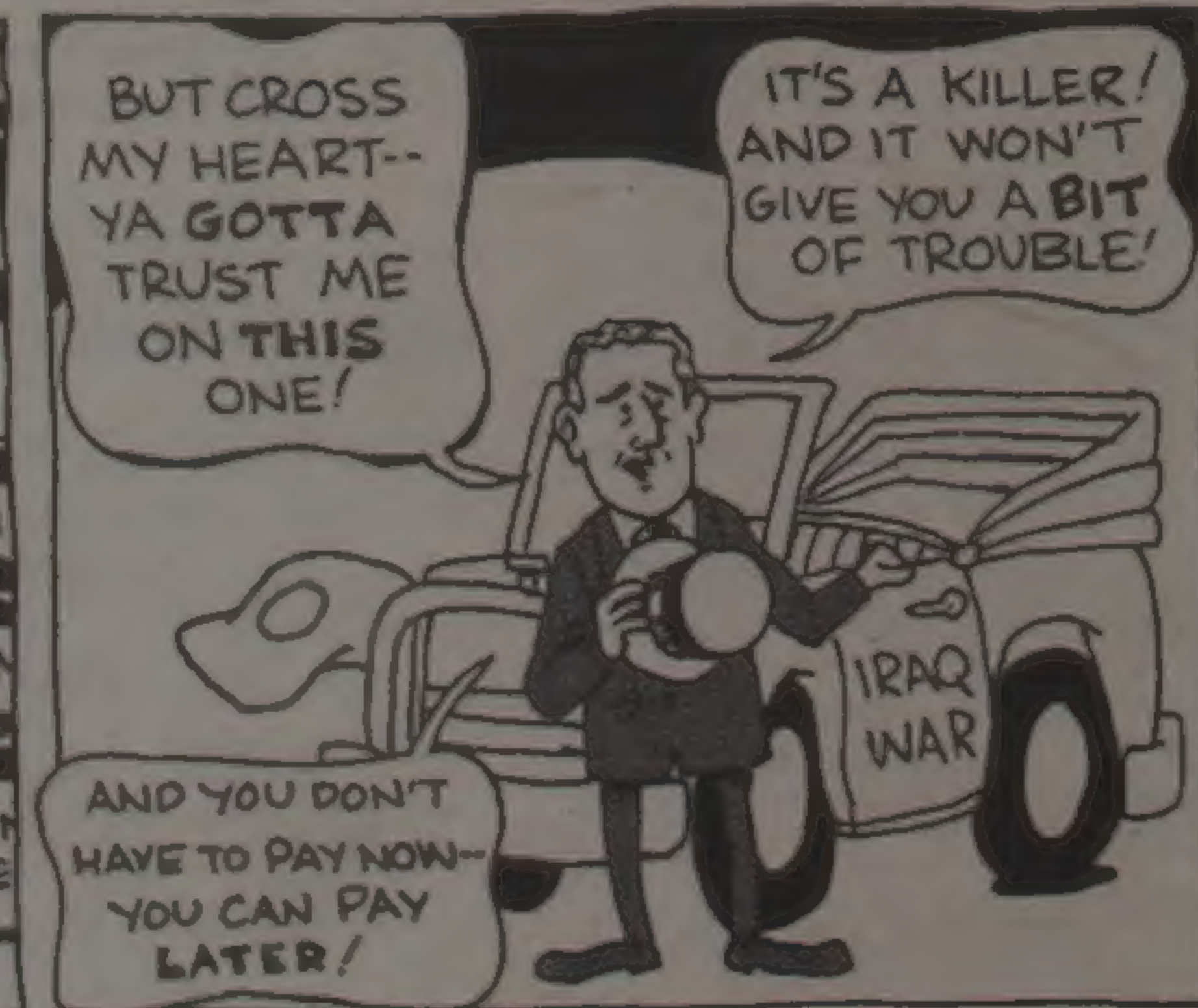
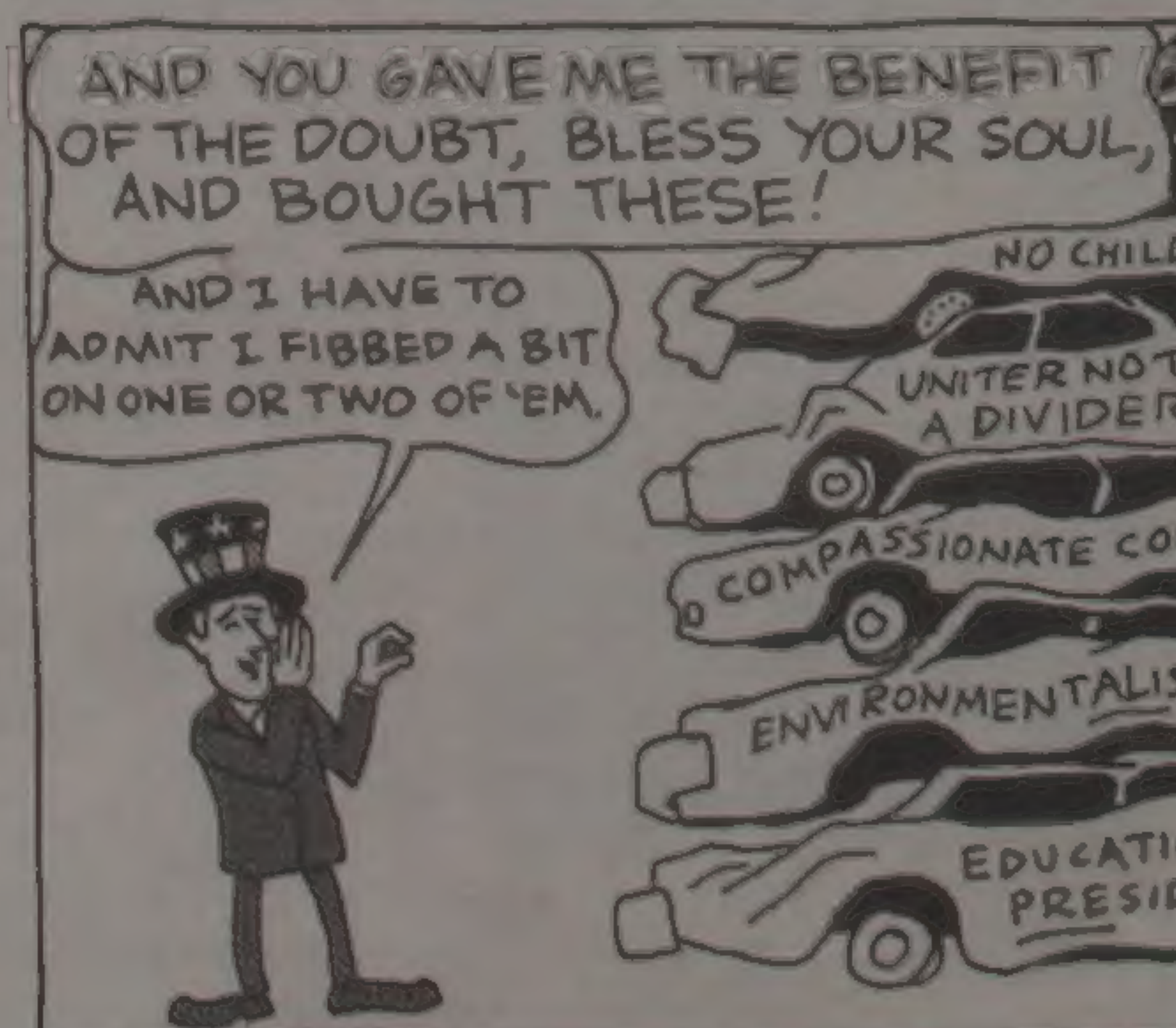
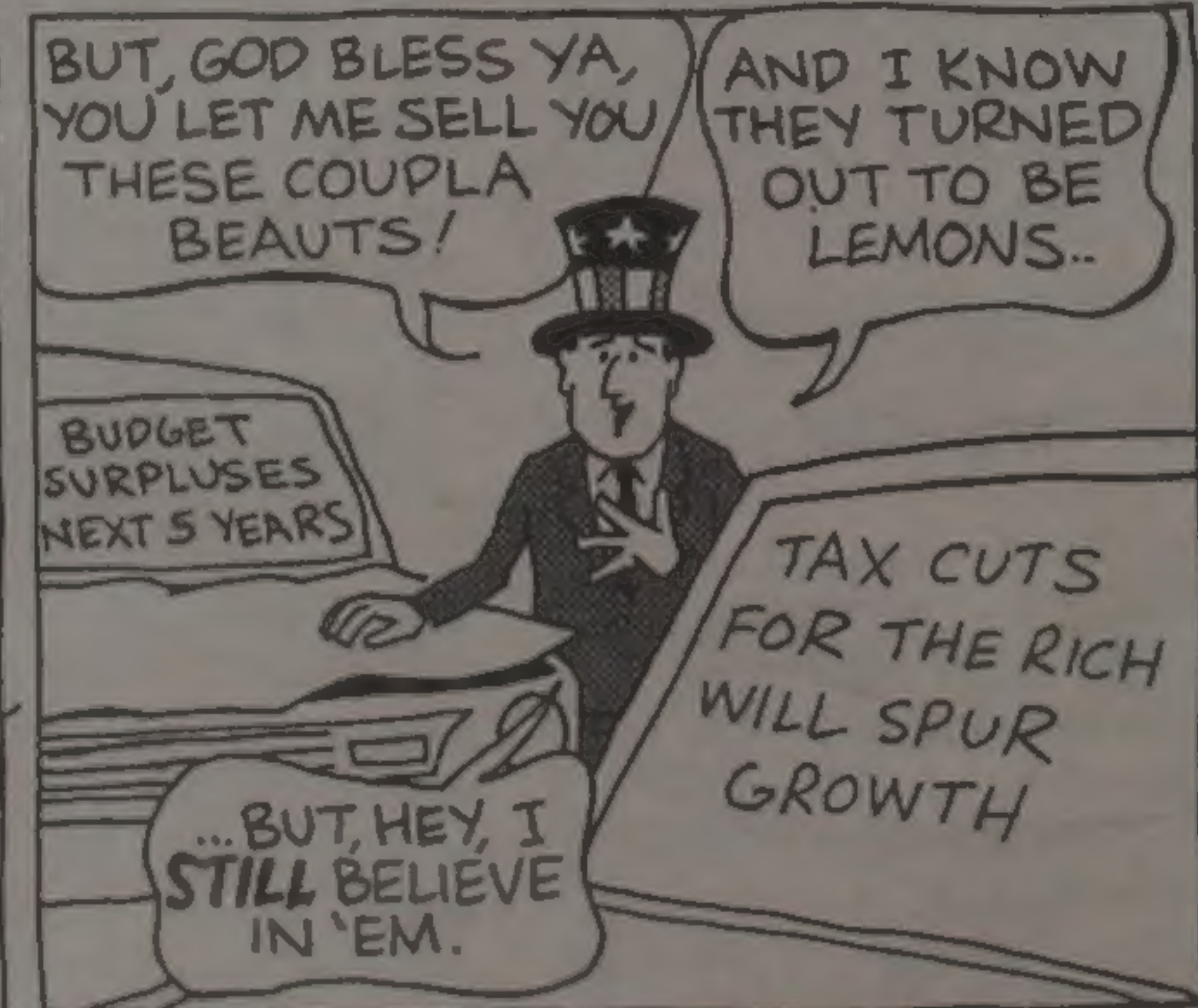
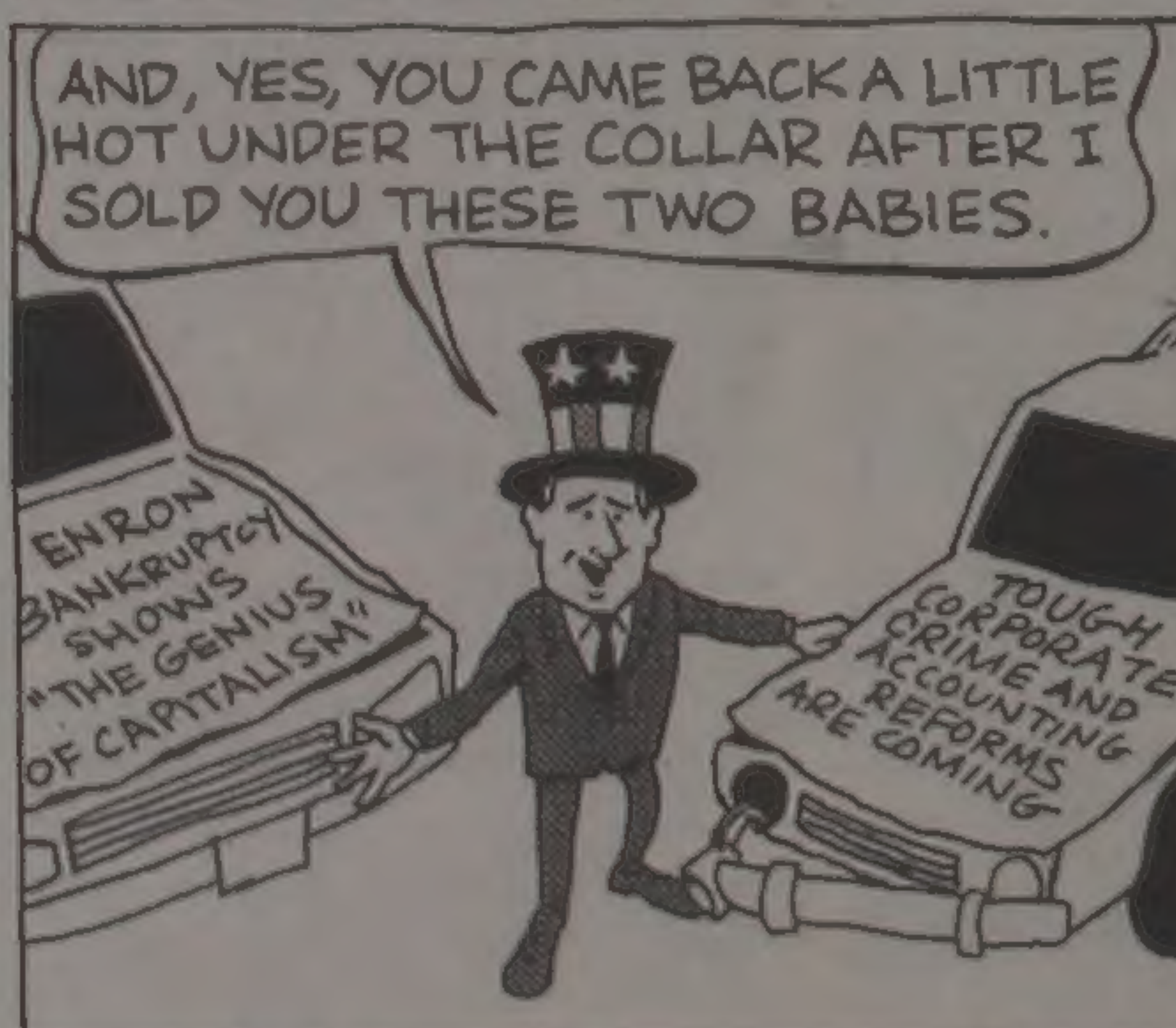
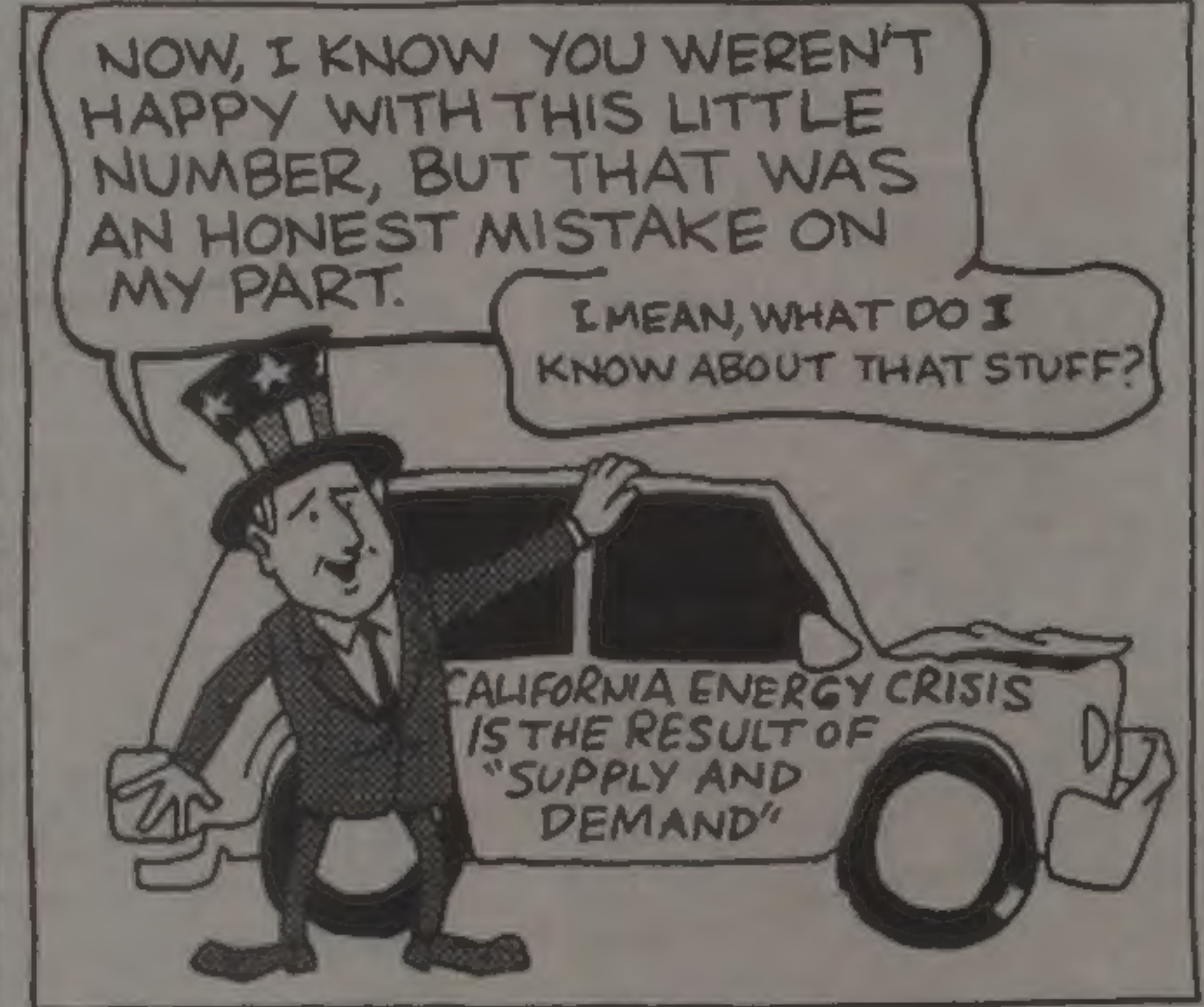
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three dollar bill

By RICHARD BURNETT

Pink Ink

I got to hang out with some of Canada's finest writers when they arrived in Montreal last week, en route to Ottawa and Toronto for the Lambda Foundation's Wilde About Sappho tour. It reminded me of an old-school Motown revue travelling city to city in one of those old Greyhound buses, except these cats were working the circuit in a rented minivan to raise the national profile of gay literature as well as thousands of dollars for Lambda's scholarship foundation.

"I was originally terrified to do this tour," says Cumberland author Michael V. Smith, whose drag-queen alter-ego Cookie LaWhore writes a column for Vancouver's *XtraWest* tabloid. "But after the first event I realized we're all up there just doing our thing, telling the stories we're interested in. And I feel a sense of community with them. It feels warm and friendly. We have a nice common ground even though we're each so different. I'm pretty happy."

The writers on this 12th annual reading tour also include national media darlings Kevin Bourassa and Joe Varnell, who wrote the 2002 bestseller *Just Married* and are currently suing Ontario for

the right to marry; award-winning Toronto author Camilla Gibb; historian Michael Riordon; the stunningly beautiful Ivan E. Coyote from the Yukon; as well as Montreal's Thomas Waugh, whose recently-published book *Out/Lines: Underground Gay Graphics Before Stonewall* has just been nominated for a prestigious U.S. Lambda Literary Award. (The Lammys will be presented at a May 29 ceremony in Los Angeles.)

All the writers volunteered to help Lambda establish annual scholarships in gay and lesbian studies at more than 20 Canadian universities and colleges by speaking on this tour, and Lambda has so far raised \$10,000 for their Montreal scholarship fund.

Things are going so well there is now talk of expanding the tour to Halifax, Edmonton and Vancouver next year. "This tour is like public outreach," says Camilla Gibb, whose international best-seller *Mouthing the Words* has been translated into 12 languages. "What other [gay] event brings us together in this country? It's so cool going to schools and public libraries and raising money for kids. There was nothing like this when I was a kid. The first time I heard a woman stand up and say, 'I'm a lesbian,' I was about 20 and it made me cry. I was like, 'Yes, there are role models out there.' And we still need them. Yes, kids can come out younger in high school today with relative ease, but not everywhere in this country is that possible."

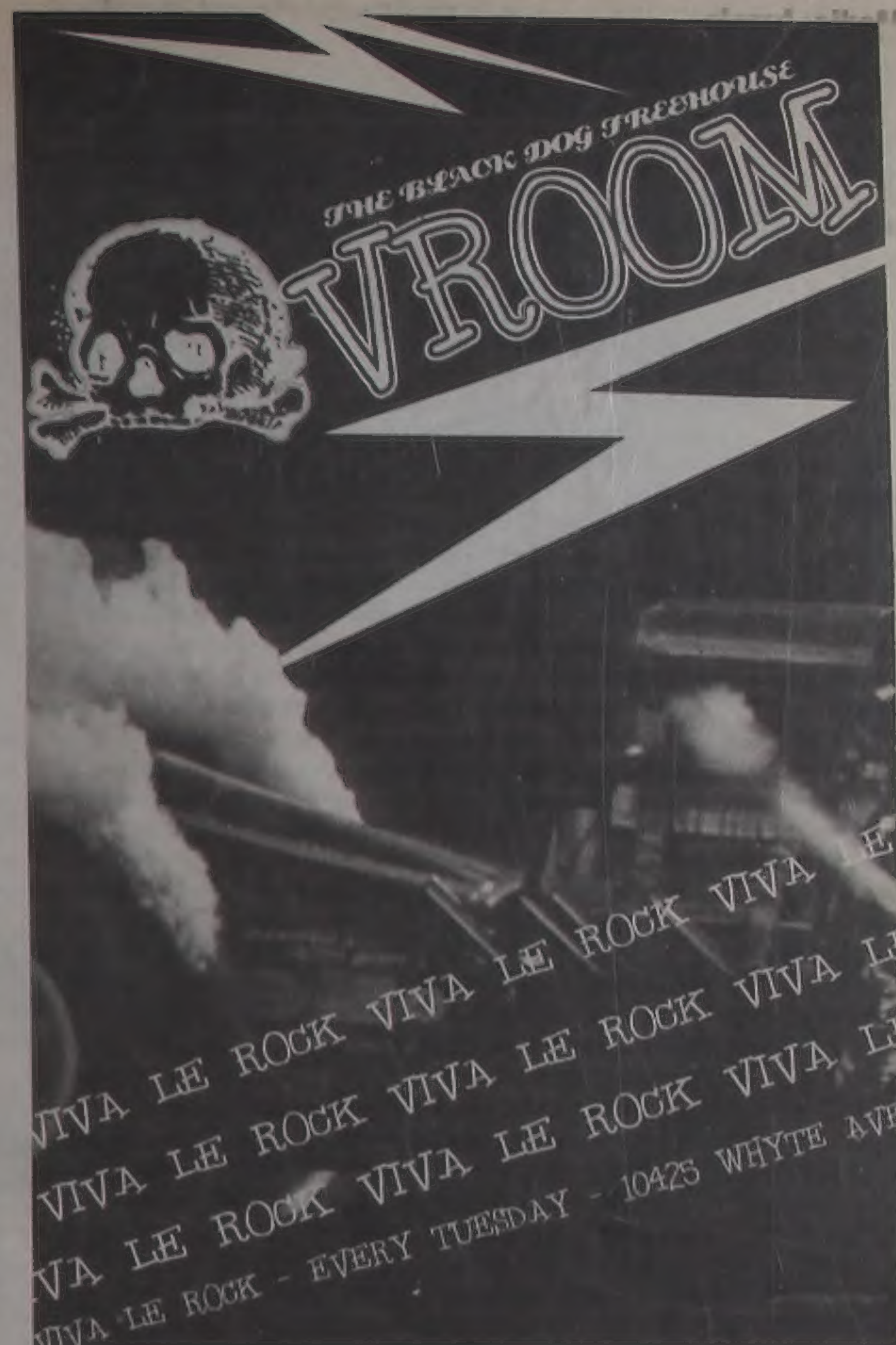
Riordon—whose fabulous book *Eating Fire* documents ordinary rural gay and lesbian Canadians leading extraordinary lives—says he has noticed differences between urban and rural folk. "If you live in the country there are less options and less people, so you con-

struct your life in way people in the city don't," Riordon explains. "That makes people quite inventive. But many are also quite frightened of the critical mass of being out in the city. Many will watch Gay Pride in Toronto and see nudity and leather and not so much disapprove of it but be alarmed by it. They ask, 'Is this what I have to do? Because if I do that here, I'll get strung up.' So I think it's all about being who you are in the way you want to wherever you are."

Smith, who grew up in Cornwall, Ontario, before finally settling in Vancouver, was just happy to be in Montreal. "Are you kidding? Monday night in Montreal is better than a Friday night in Vancouver!"

That's a sentiment echoed by the very funny Ivan E. Coyote, who I thought was a hot-looking boy when I first saw her stunning photo on the back sleeve of her must-read collection of short stories, *One Man's Trash*. "In small towns I'm perfectly passable as a young man," she says, "and I'm fairly safe unless I give myself away with my voice. But I'm no longer angered by their reactions. I know what I look like and there's no other way for me to look. At my high school graduation I wore a dress and my hair was up, and as long as I didn't move I looked like a perfect lady. As soon as I moved it was like, 'Who's the fucking guy in the dress?'"

Lambda's Montreal event was especially poignant for Riordon because his late mother Molly used to be a waitress in the very same venue—Tudor Hall in Ogilvy's department store—some 30 years ago. "There are strange ghosts here," Riordon sighs, smiling. "I think she would have been proud to see me reading from my book here today." ☐



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Distaff and students

New U of A women's collective debuts with Menstrual Education Week

By KRIS MEEN

The February fun just won't stop at the University of Alberta this year, as Reading Week segues into a week of something completely different: Menstrual Education Week.

The newly-formed U of A Women's Centre Collective is presenting the event, which kicks off Wednesday, February 26 at 5 p.m. in Humanities Building room 4-29 with a discussion forum entitled

"The Politics of Menstruation." Faculty members from the Department of Women's Studies will talk about what Women's Centre Collective member Aliya Jamal describes as "the power of menstruation."

"Half of us do it at some point in our lives," says Jamal, "and we don't talk about it, which is kind of absurd." The discussion will address this stigma and the cultural forces that create it, she says. On Thursday, February 27 (same time, same place), collective participant Ariel Beowering will lead a workshop on alternative menstrual products, during which people will get a chance to make their own reusable pads.

As its name suggests, the ultimate goal of the new Women's Centre Collective is to establish, er, a women's

centre at the U of A. As envisioned now, the centre will play two roles. There will be a resource centre, open to everyone, with information on women's health and local support services, specializing in information not otherwise readily available, such as alternative menstrual products,

NEWS

explains collective participant Megan Johnston. Secondly, the centre will provide a space for women and "women-identified people"—a separate space where women can chill, organize, have meetings and stuff like that," says Jamal.

Women's centres are fairly common at universities across Canada,

according to Beowering, who lists various universities in British Columbia, Saskatchewan, Manitoba, Ontario and Quebec among those that have one already. There is a sexual assault centre operating at U of A, and Beowering says that often universities have a sexual assault or a women's centre but not both. While a sexual-assault centre is "absolutely necessary," she says the focus for such centres tends to be on damage control. A woman's centre would be more proactive, she explains, giving women "power to do things that they wouldn't normally do—more of a cultural institution as opposed to a crisis service."

THERE HAVE BEEN attempts at the U of A in the past to get a woman's centre together, but to date campaigns have fizzled out before reaching fruition. Beowering links previous failures to the political context at the U of A, which has had a reputation for being an apathetic and even conservative campus. She thinks the situation is improving, however. "There does seem to be a more active campus and a more aware student population," she says.

The Women's Centre Collective isn't taking anything for granted, though, and members have been busy gathering support for a centre. Key to their strategy is holding events

like Menstrual Education Week, which is similar to programs they plan to run out of the woman's centre. They have also contacted support staff and faculty on campus asking for letters of support and are circulating a petition in order to demonstrate the level of support for a women's centre at U of A. They hope to hold a referendum on the question of a women's centre as a student service during the student elections of 2004.

So far, the feedback has largely been positive, although there have been a few naysayers asking the inevitable question, "Well, why not a men's centre?" Johnston points out that the collective would have no problem with a men's centre and that men are perfectly free to make one should they wish. "We're just stressing our own issues," she says. ☐

Menstrual Education Week wraps up on February 28 at 3:30 p.m. with a workshop focussing on natural health and fertility in the 10th floor lounge of the Education South building. All events are free, although attendees are encouraged to bring donations of menstrual products to be given to a local women's organization. For more information, the Women's Centre Collective can be contacted via e-mail at uofa_womens_centre@yahoo.ca.

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A demonstration of democracy

Last Saturday's anti-war protest made me believe in people power again

By JAMES ASH

At one point during last Saturday's anti-war march, I ducked into Edmonton Centre to get out of the cold. While watching the demonstration from one of the sidewalks, I overheard two guys talking. "Isn't it great?" said one. "I love democracy."

So do I. And despite some cynical misgivings walking into this protest—I had been convinced by friends to join—I left with the feeling that taking it to the streets may be one of the few weapons we little people have left in a world that's starting to look more and more like a corporate police state.

For starters, the sheer size of the rally stunned me. Several thousand people gathered in Churchill Square to start the march, but by the time it had snaked its way back there the throng was over 10,000 strong. Even the straight media, which apparently vastly underestimated the crowd at the last march in mid-January,

reported a police estimate of 12,000.

With numbers like that, you know we're not just talking about some "leftie anarchist fringe" that the government can conveniently dismiss. Every age group and demographic was represented, from the twentysomething waving the "Make Out, Not War" sign to the older couple who told me they condemned violence as a problem-solving tool because they never resorted to it when they raised their children.

I'd been told that these sorts of marches were empowering, and now I have to admit that's true. You

OPINION

can't help but feel like you're part of a movement that's going to change the world, especially when you hear about simultaneous demonstrations drawing millions of marchers across the country and around the world. There's something about being part of a large group of like-minded individuals that's shouting its message in the street that makes you believe in people power.

All this despite the fact that I don't even agree with some of the sentiments that were being expressed around me. I think Saddam Hussein is a murderous villain and wouldn't

cry myself to sleep if I heard someone put a bullet in his head. I also had a problem with the Edmonton Coalition Against War and Racism's claim that Iraq is not a threat to its neighbours, a statement that some Iranians, Kuwaitis, Israelis and Kurds in the region might object to. And I could have done without the knee-jerk anti-Americanism I saw around me; disliking the U.S. government is no reason to carry around a sign saying "Fuck America."

BUT EVEN THOUGH I wasn't quite ready to join in a rousing rendition of "Kumbaya" with my fellow marchers, I share their opposition to attacking Iraq. I don't trust America's motives and I think the U.S. military's obsession with high-altitude bombing and "smart" weapons is a recipe for massive civilian casualties. I doubt whether the puppet that the U.S. installs in Hussein's place is going to have any more respect for human rights than he does. And I think invading Iraq is insanely dangerous because the one time a canny old killer like Hussein is actually going to use whatever bio-chemical nasties he's got stashed away is when U.S. tanks are outside the presidential palace and he's got nothing to lose. For maximum effect, he'll probably lob something at Tel Aviv as

well. (Remember, this is the guy who burned every oil well in Kuwait out of spite.) We don't want to be around for what happens next.

So despite some disagreements, we were all united in our opposition to Operation Iraq. The question is whether that opposition will actually make a damn bit of difference. Before Saturday I would have said no, but now I'm not so sure. I still think there's going to be a war—Bush and his boys obviously have their hearts set on it and they're the biggest kids in the sandbox. I can't believe the self-styled holy warriors in the current U.S. administration will let themselves be deterred by protesters. But the Canadian government is still fence-sitting and this kind of public show of disapproval might be the nudge they need to actually take a stand against an attack.

The U.S. regime wants Canada on board for the big win because it gives their plans something they don't deserve to have: legitimacy. If the U.S. attacks Iraq without allies, American foreign policy will be revealed for the arrogant, unilateral empire-building it is. If protesting on a cold Edmonton afternoon helps to do that, it was worth doing.

Which brings us back to democracy. We only get to vote once every four years, and even then the options are often like choosing between a root canal and a 36-hour bus ride. We need to put pressure on our politicians once they're already in office and peaceful demonstration is one way of doing that. Once the protests are loud and frequent enough, the media starts to take note, as we saw last weekend. And then the powers that be start to get nervous. ☐

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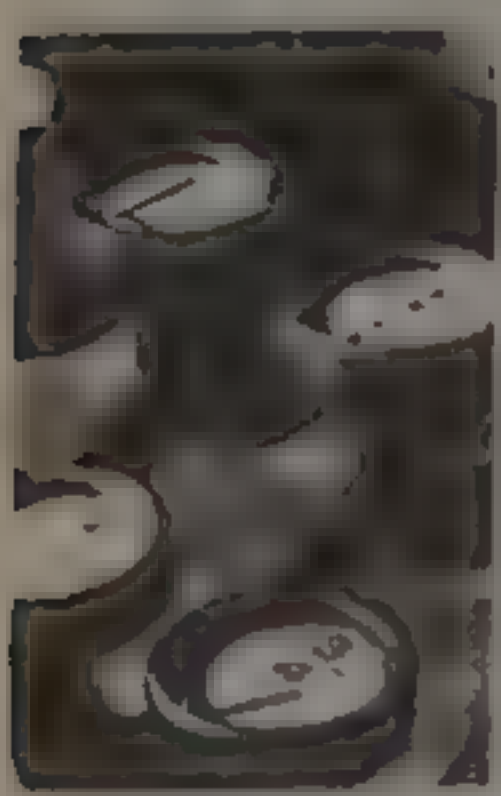
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print
culture

By CHRISTOPHER WIEBE

A Talon to amuse

When the fiction shortlists for the Giller Prize and Governor General's Awards were released last fall, critics bemoaned once again that the lists represented only one kind of fiction publishing in Canada—"literary fiction." But what exactly is "literary fiction" and what distinguishes it from what is usually called "mainstream" fiction?

I've concluded that the "literary novel" has less to do with plot, subject or theme than with the manner of the telling. The difference between mainstream and literary fiction is between stories that effortlessly "pull you along" and those that disrupt the "conventional" story, between narratives that don't draw attention to how they are made, and those that do through strategies like fragmentation and linguistic complexity.

Which brings me to *Talon*, an impressive, multi-layered first novel by Jasper writer Paulette Dubé (author of three previous collections of poetry), the

kind of work that would usually be described as "literary fiction." It centres on the Morin family, who move from the Gaspé in the 1870s to Montana, and then to Talon, Alberta in 1911 when the French language is being suppressed. They bring with them conflicts with the Trefflé and Massie families that stretch over generations. Many in the extended family have, through prayer, powers as healers. The surprisingly compact novel incorporates a rich variety of materials and types of speech, from journal entries and French song lyrics to transcripts of interviews, recipes, genealogies and dreams. The search by Phélice Morin in the early 1960s for the truth behind her family history, using photographs to elicit information from her family about their collective past, provides a spine for a novel about discovery and forgetting.

Winnipeg writer Margaret Sweatman once told me she wrote her first novel, 1991's *Fox*, about the Winnipeg General Strike in a disjointed, polyphonic way because at the time she "didn't know how to write plot." (Sweatman reads at the U of A this Wednesday, by the way, at 2 p.m. in HC L-3.) Her statement struck me as disingenuous, because *Fox* achieves a rare balance between disruptive form and content. In the same way, *Talon* is an accomplished example of the best kind of literary novel, one where the form enhances rather than disables the pleasure of reading. Moving backwards and forwards in time, jumping into scenes in

medias res, the novel is at first disorienting. But as you read on, connections are made, things fall into place and you move ahead with greater assurance. Paulette Dubé will be reading on February 28 at Greenwoods' Bookshoppe along with Rudy Wiebe, Todd Babiak and Thomas Wharton.

While I'm not keen on placing Dubé in an ethnic pigeonhole, her novel sent me scurrying back to a lost classic of Franco-Albertan fiction, *La Forêt*, a 1935 novel by George Bugnet, who lived most of his life near Lac Majeau. While *Talon* is about community, Bugnet explores isolation in a psychologically complex novel about a naïve French couple who try to hack a homestead from the bush north of Edmonton. The forest is a towering central character, impassively enduring human attempts to wrench profit from it, waiting to "regain the frontier across the last bones of man." What Sinclair Ross did for the horizontality and aridity of southern Saskatchewan in *As for Me and My House*, Bugnet does for the labour-devouring northern forest.

But what rhymes with "olive"?

Since at least the dawn of the Klein Revolution, the Alberta Tories have met at Martini's Bar each Wednesday evening while the Legislature is in session to doodle their vision for the province on the backs of their beer coasters. Poets and poetry groupies need an excuse to fraternize and plot strategy as well. Enter the **Olive Reading Series**, organized by poets Adam Dickinson, Jonathan Meakin, Paul Pearson and Andy Weaver. On the second Tuesday of every winter month, The Olive occupies the kitsch-slathered southern room of Martini's and combines readings by established poets with open mic recitations by newer writers.

Drawing roughly two-dozen listeners per reading, it has an open, cozy atmosphere unique in Edmonton's literary scene. One of the models for the Olive, Weaver explains, was the strong bar-centred poetry readings he encountered in Ottawa and Fredericton. "Bookstore readings tend to be more autocratic," he says. "People don't want to chat. At a bar it's informal, with other patrons and waitresses milling around, and it just loosens everyone up." Now in its third year, the Olive has balanced local poets (among them Alice Major, Tim Bowling and Doug Barbour) with out-of-towners like Rob McLennan and Derek Beaulieu. Two more poets will be presented this year: Vancouver's Russell Thornton in March, and Hamilton's Chris Pannell in April.

Publishing the bans

The 19th annual **Freedom to Read Week**, celebrating intellectual freedom in print, runs with events across Canada from February 23 to March 1. In Edmonton, a "Banned Book Café" will be held at the Second Cup attached to the Milner Library downtown (February 24 at 7:30 p.m.), which will include readings from books that have been censored in the past. ☐

Contact Christopher Wiebe at
printculture@vue.ab.ca

Miracle in Milan

Milan Kundera crafts a slim but potent debunking of nostalgia in *Ignorance*

By JOSEF BRAUN

Set in the period following the Velvet Revolution, Milan Kundera's *Ignorance* concerns the strange fate of Czech émigrés. Once assured that they would simply never be allowed return to their home country, imagining Stalinism's infinite rule, they were suddenly confronted with open borders and waiting families. What's more, they're confronted with the sense of moral duty imposed on them by friends in their adopted

countries, people who see emigration as a straight tragedy and the collapse of decades of Soviet oppression as a hallowed opportunity for these émigrés, like the mythically nostalgia-sick Odysseus, to enact their Great Return.

Well, Kundera will have none of that. With his singularly mercurial wit, he's crafted a narrative that exiles the notion of nostalgia for one's home country to the world of Homer. We can imagine terminally grumpy Kundera growing weary over countless Frenchmen plaguing him with demands to return to his native Bohemia as a literary hero, as Solzhenitsyn did once Mother Russia

reopened its doors to him and he could finally abandon his life in the U.S. (And thus become a war-mongering spokesman for the war on Chechnya!) *Ignorance* is Kundera's eloquent response to these demands and, once the initial venom dissipates into a disarmingly articulate compassion, it also becomes something that transcends that. Like 1997's *Identity*, it's a succinct novel of complex ideas that drift outward from its slim 195 pages, and one that reveals the homelessness of modern life (since an émigré can never truly be accepted as a citizen of their adopted country nor get reimbursed with the citizenship of their homeland).

Irena is a Czech émigré widow now living in France, Josef a Czech émigré widower now living in Denmark. (The two will eventually have a serendipitous meeting in an airport, which promises to lead to one of Kundera's strange climaxes of sexual liberation.) Both are hesitant to revisit their homeland, though they do suffer intermittent pangs of nostalgia. But once they arrive in the new capitalist Czech Republic after a 20-year absence, time, progress and a certain mass inertia have thwarted any nostalgic satisfaction. Josef pays a visit

to his mother's grave only to find she's been forced to share her cramped plot with the whole family of in-laws and is now mere meters from a large freeway.) More troublingly, they feel as though, in order to re-establish their roots, they must forsake the last 20 years of their lives abroad—no one is interested in their new lives, no one asks questions, since they are not exotic foreigners but merely one of them. (In fact the same thing happens to Odysseus when he finally returns to Ithaca. It happens to me every time I go home for a family dinner.)

ONE COULD CERTAINLY argue that the problem with Kundera's famous blending of fiction and essay is that his philosophical constructs force his

characters to conform to narrow views. Whenever I

start a new Kundera novel, I always worry that this problem will finally manifest itself, killing the spontaneity and humour that Kundera himself considers essential to the novel. (His favourite contemporary novelists are the magic realists, whose perpetual storytelling technique is founded on spontaneity.) But I can't honestly say he's ever let me down in this regard. There's something weirdly organic about his books, a tension that develops between the seemingly opposing forces of narrative and essay that finally forms the final whole—a whole that seems to have come into being despite the intentions of the author.

In *Ignorance*, the anti-nostalgia theme holds right until the end yet is contradicted frequently. During a scene in which Josef feverishly tosses a package of childhood mementos into the garbage, Kundera argues that nostalgia is solely for the young (this is what he amusingly refers to as "the mathematical paradox of nostalgia"), but immediately afterwards

he gives us a very moving portrait of Josef's nostalgia for his wife, listing all the ritualized gestures he makes to preserve her memory. Josef realizes that the real reason he will not be moving back home is because his dead wife has no place there, so in effect he's dismissing one form of nostalgia for a more recent one—one that reflects his adult, chosen life instead of the life he was born into. Has this individual character managed to wriggle out from under Kundera's philosophical blanket and spoil everything? Not at all. Freedom of the individual is really the only political conviction Kundera has ever held. ☐

IGNORANCE

By Milan Kundera • Translated by Linda Asher • HarperCollins • 195 pp. • \$36.50

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mind,
body
& soul

BY SIBYLLE PREUSCHAT

A grief synopsis

It's not easy to talk about death in this culture of glitzy denial. There are no courses in school and little official recognition that being with a dying person or dying yourself requires massive social support. None of us is ever the same after the death of a loved one. By necessity, the grieving process is about redefining ourselves and reorganizing our lives in the face of enormous loss. So dying also involves a profound coming to terms with our life. But we can ease these transitions by accepting our feelings without judgment—whether fury, sorrow, bitterness or peaceful anticipation—and by delving deeper into our life philosophy or spiritual practice.

When we're close to a dying person or mourning a loss, it can feel disrespectful to focus on our own well-being. Being realistic about death, however, also means realizing the fact that in the land of the living we're responsible for our own health.

Stomach pain, loss of appetite, intestinal upsets, sleep disturbances, panic attacks, chronic fatigue, suicidal thoughts and depression are all common side effects of acute grief. An existing illness may worsen, or a new one might develop. If you lose someone due to a crime, overwhelming anger can greatly complicate your grief. Multiple losses such as happen with AIDS can also overwhelm us.

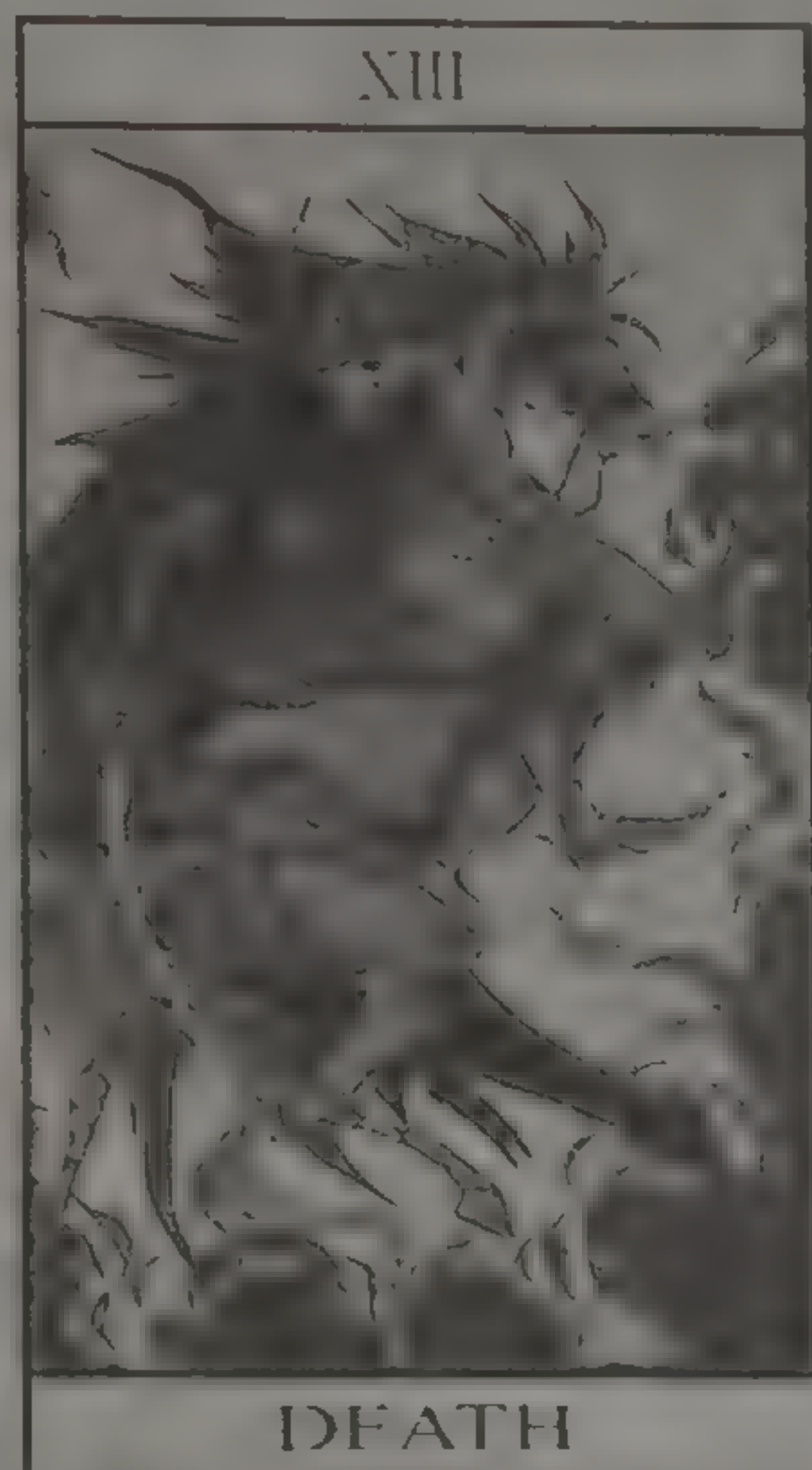
If these scenarios are part of your life, seek professional help or a support group. You might also find it helpful to research near-death experiences (NDEs)—most people who've had one lose their fear of death.

Here are some comments from a variety of experts on the subject of coping with death.

"Grief, bereavement and mourning are different for every individual. [Expecting a particular] pattern of response can make you feel you're doing something wrong. Acknowledge that grief work can be a very complicated process that takes time. Our culture is not very good at giving that kind of time. Try not to have expectations of yourself; this an exploratory time for finding meaning. As well, you want to

start giving yourself signs that you can survive this. Find ways to nourish yourself." —JUDE JOHNSTON, M.S.W., HARM REDUCTION COUNSELLOR, PSYCHOTHERAPIST

"If a death is 'in time,' it's easier to assimilate—it's in the natural order of things. If the death is 'out of time,' it challenges our worldview more. The more one's assumptive world is challenged, the greater the disequilibrium, chaos and confusion. When trauma overlays grief, grief is complicated immensely. [We



explore] what knowing and loving that person has meant to you. What lessons in living and loving has he or she taught you? When you have a sense of the deceased's legacy, you are changed irrevocably, and through the changed you, the deceased continues to influence the world." —STEPHEN FLEMING, PROFESSOR OF PSYCHOLOGY AT YORK UNIVERSITY, CLINICAL PRACTICE IN TRAUMATIC GRIEF

"Primary caregivers in the end stages of illness may have to spend up to 17 hours a day in caregiving. [People who succeed] use respite services (e.g., from hospice volunteers) effectively, keep in touch with their emotions, set limits and boundaries, exercise, eat well and sleep. Death is a journey into chaos. To live in that situation entails giving up control, which is counter to our day-to-day *modus operandi*. The best-kept secret in caregiving is that when you care for another and you're feeling competent, not isolated, and you're dealing with your anticipatory grief, it makes you feel good—it's just an incredible feeling." —BLAIR HENRY, CLIENT SERVICES CO-ORDINATOR

"Every person I have ever done a past-life regression session with has expressed a greater comfort with death as a result. Some people have articulated that they feel a connection

with a much longer-lasting part of themselves. They look at the bigger picture and say, 'Oh, it's probably not the first time I've died. It won't be the last, and dying brings opportunities for new beginnings.'" —TWILA PLANT, HYPNOTHERAPIST, PAST-LIFE REGRESSIONIST

"A healthy dying process for all parties involves realism, respect and responsibility. Ideally, both parties admit they won't live forever and say things they may not have a chance to say again. Older people will sometimes say they want peace. We shouldn't behave as though we think this is cowardice or laziness. When you're sick, there's a strong desire that others take care of you. It's better if responsibility is shared. People who die without a will, a living will or power of attorney for healthcare aren't respecting their children. Your family might have to live with the burden of being uncertain whether they did what you would have wanted." —RUTH VON FUCHS, SPOKESPERSON, RIGHT TO DIE NETWORK OF CANADA

"About 15 per cent of adults and 40 per cent or more of children in life-threatening circumstances may have an NDE. At least 95 per cent of people who have one no longer fear death. Many feel a real longing to go back to this area of intense beauty, peace and connectedness. If you let the individual who's caring for a dying individual know about NDEs, anybody who doesn't flat-out reject the idea will receive a message of hope that their loved one will continue on in a realm that's wonderful." —JEFFREY LONG, M.D., FOUNDER, NEAR DEATH EXPERIENCE RESEARCH FOUNDATION

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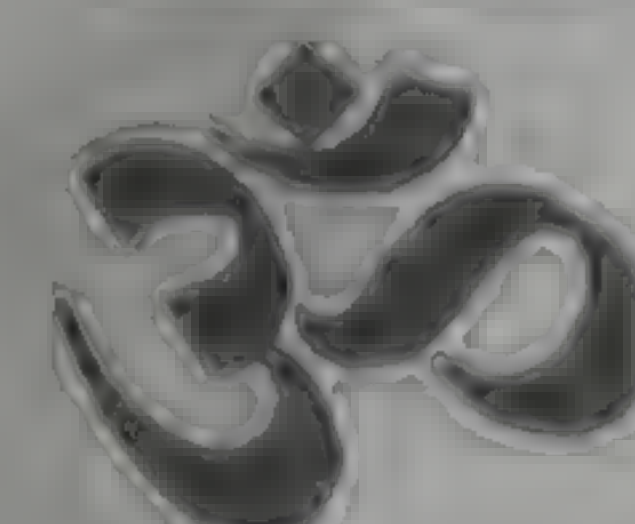
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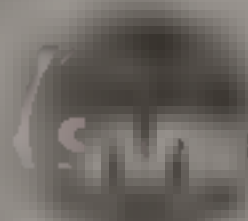
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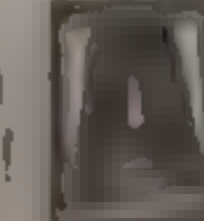
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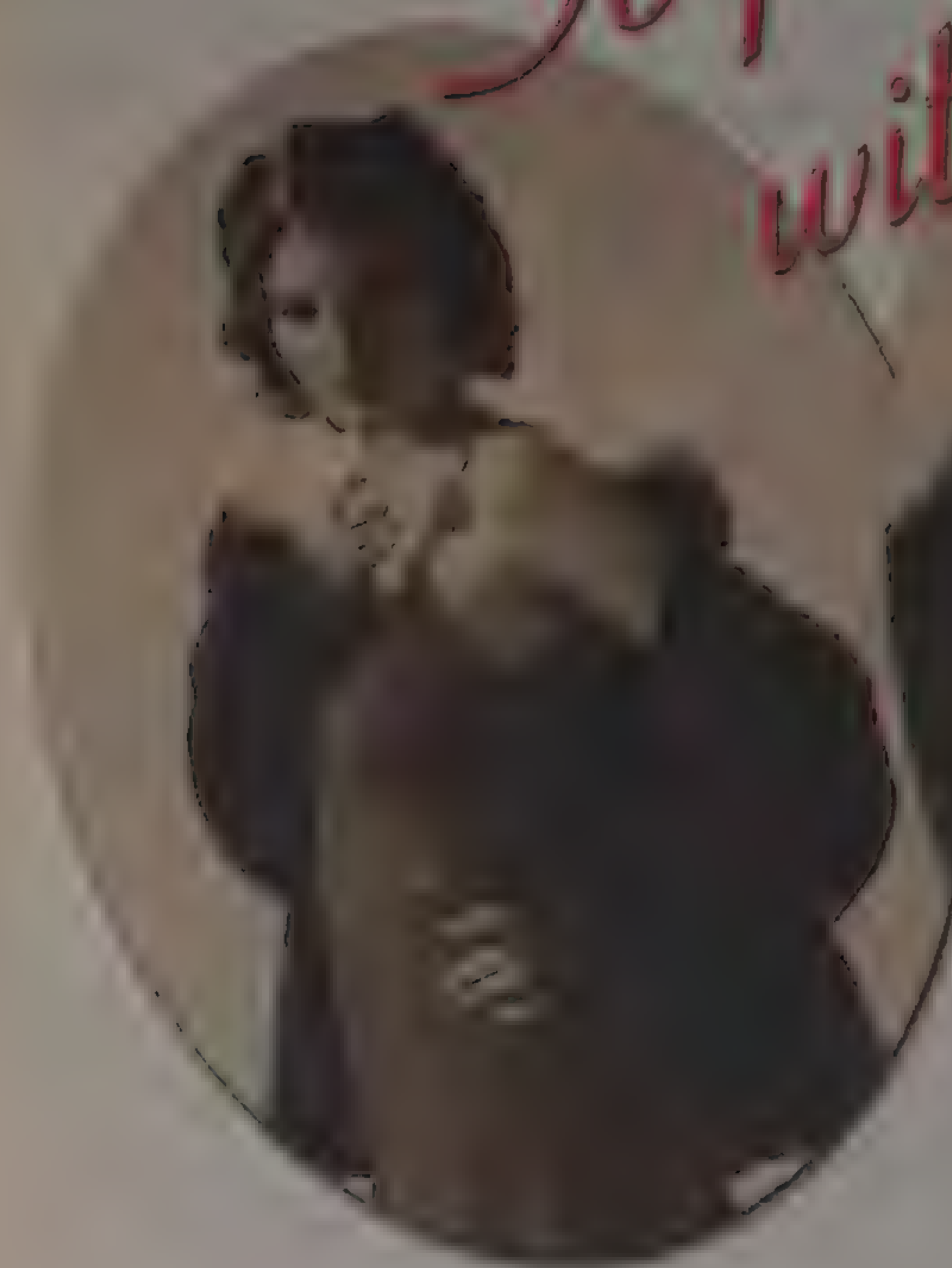
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To fur, with love



The blend of fur and designer lingerie remains well-nigh irresistible

BY MICHAEL BURWELL

Why on earth would anybody wear fur and nothing else but the skimpiest items of underwear? "After all," I can hear the logicians among you spluttering, "it's that cold outside, I mean, shouldn't you bundle up in a sweater or something?"

That's the problem with you logicians—you've got no understanding of the human libido. Fact is, the combination of fur and artfully displayed female skin has always had a

powerful effect on the male psyche. The beautiful woman showing up at the hero's door, shrugging her fur coat from her shoulders and letting it pool around her nude ankles as she reveals herself to be totally naked underneath.... The gorgeous gal reclining on an animal rug wearing nothing more than a filmy teddy.... "Steamy" Hollywood sex scenes use these images again and again, but like the cliché says, every cliché has a little bit of truth in it, and the combi-

nation of bare skin and bearskin is one that few filmmakers or photographers have been able to top.

Maybe it's the juxtaposition of delicate femininity and the suggestion of animalistic passion that makes lingerie and fur go so well together. Maybe the secret lies within the contrasting textures—the silkiness of the lingerie versus the comparative coarseness of the fur. Or maybe pretty girls just tend to look good in anything a little bit naughty-

looking. Decide for yourself as you ruminate over this portfolio of photos by Francis Tétrault that bring a touch of the beast into the boudoir. And try to refrain from growling. ☐

Photos: Francis Tétrault
Hair & Makeup: Propaganda Hair
Model: Erin
Agency: Mode Models
Lingerie: Night Owl Imports
Fur: Morris Furs & Leathers

Rabbit boa



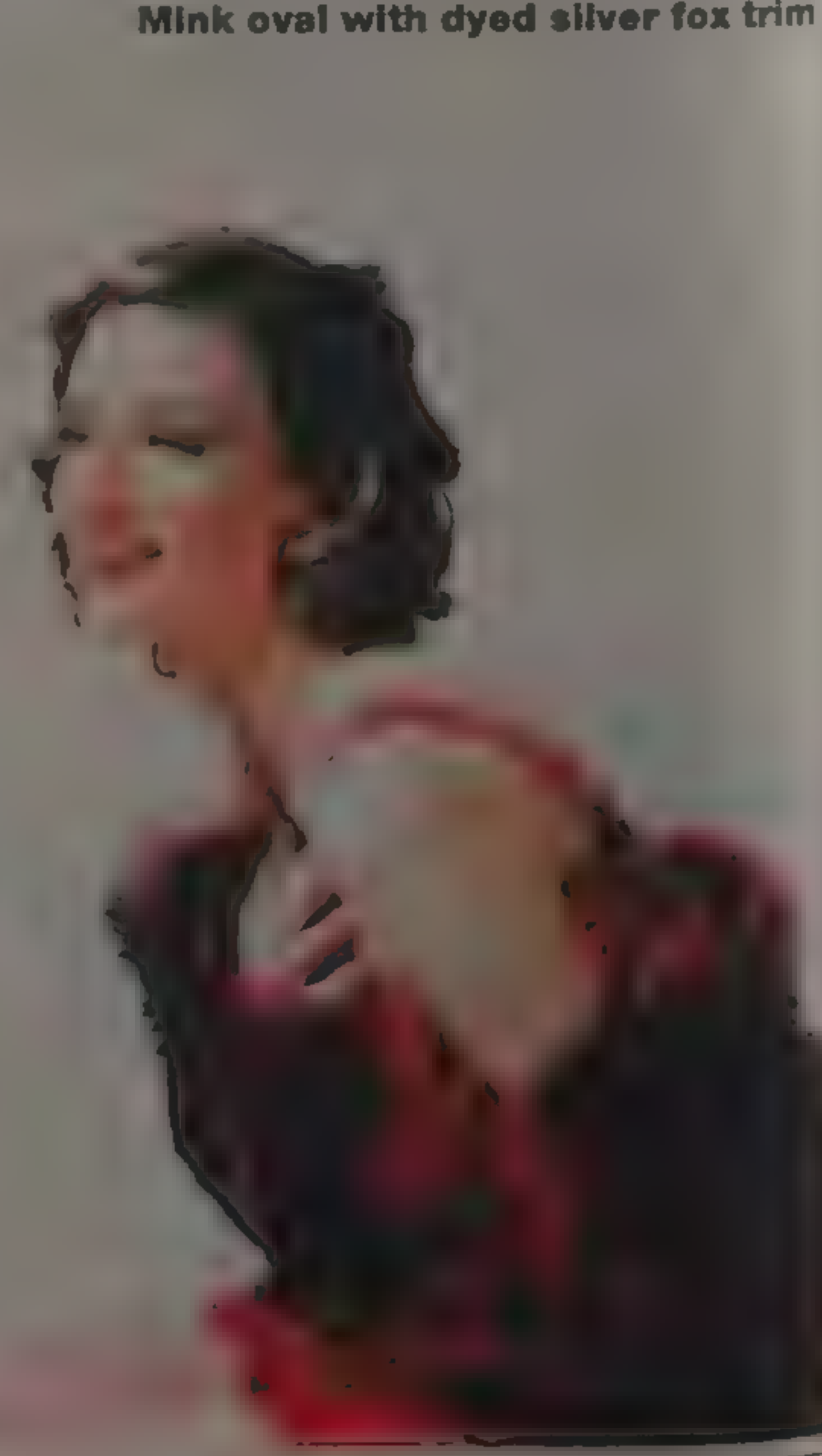
Fox cuffs and collar



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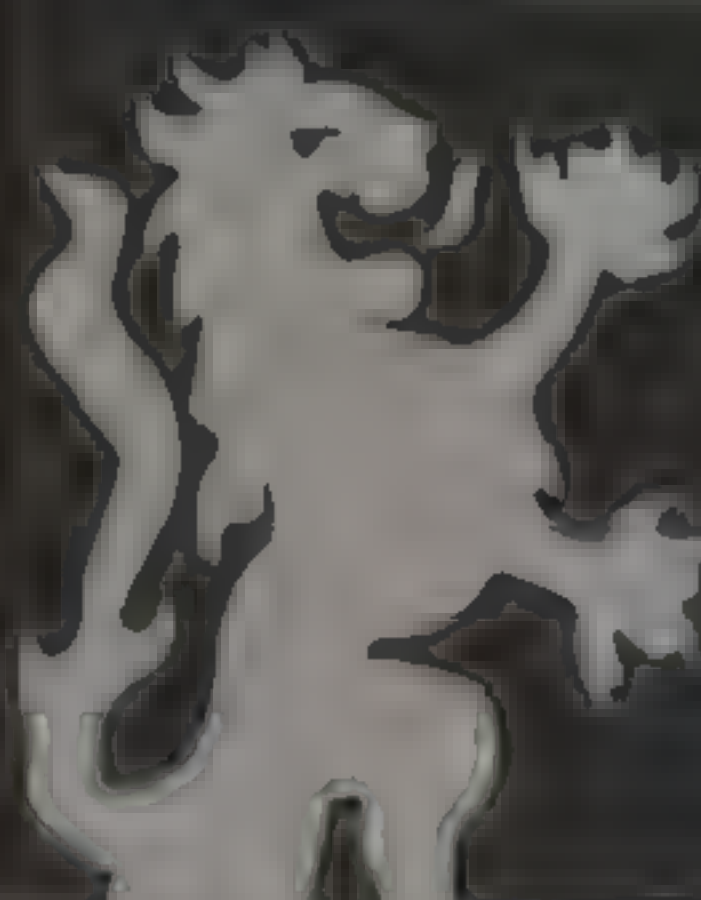
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Alive and Kicking



Kicking Horse resort makes everybody feel like a VIP

BY HART GOLBECK

It's amazing how time flies. It's been three years since Whitetooth Ski Resort morphed into Kicking

Horse Mountain Resort but this was my first visit to the transformed destination. Turns out the wait was worth it. One of the odd things about driving to Kicking Horse—odd for an Edmontonian, anyway—is that the road to Golden takes you past three awesome resorts in Banff but the lure of the Purcell champagne powder just keeps you going. In all, it's about a six-hour drive,

depending on conditions in Kicking Horse Pass.

The first major improvement that struck me upon my arrival was in the 13-kilometre climb from Golden up to the base lodge. The old gravel duster has been replaced with asphalt and the suicide corners are now much more rounded and manageable. Another bonus: you can actually ski from the parking lot without having to hoof your gear around. When Kicking Horse came onto the scene three years ago they said they'd build a big lodge, run a gondola from the top to the bottom and place a world-class eatery right at the peak—and they've made good on that vow.

The ride on the Eagle Express gondola to the peak, a cool 7,700 feet above sea level, was amazing. We lucked out at the base—when our turn came to climb on board we got into one of their VIP cars, which are usually reserved for weddings and come complete with cushy seats and armrests. (There were some holes that apparently once housed a stereo, but I suppose thieves have no limits.) We were further rewarded upon reaching the top of the hill, where we were greeted by a sensational vista as we breathed in the cool, thin mountain air.

Kicking Horse is geared to the intermediate to expert skier; more than 60 per cent of their runs are black or double black diamond. There's one green run from the top, and if you're learning there may be no better way to improve—it's 10 kilometres long and you'll probably be an intermediate skier after cruis-



ing it a couple of times. I headed left into one of their bowls ("Bowl Over"—ah, ski resorts and their puckish sense of humour!) and although it hadn't snowed for a couple of days and the champagne had fizzled there still was some boot-top powder to be found and none of the crud some of the other resorts have been experiencing in their upper bowls. There are three bowls open for skiing and riding: Bowl Over, Crystal and Feuz Bowl. The last one was added this season, along with the Stairway to Heaven quad, which takes skiers up an amazing 8,000 feet and deposits them at the top of Redemption Ridge. Beware if you head here, as all runs are double black diamond.

ONE OF MY FAVOURITE parts about this particular trip was eating lunch in the airy Eagle's Eye Restaurant, with its wall-to-wall windows and huge wrap-around deck, which would really rock in the springtime. The food here is not your normal ski fare, and although the dinner menu looked a little pricy for my budget, the lunch menu was not too steep. A delicious Buffalo Baguette and beer came in under \$20 and other items like brie and pesto chicken or fajitas were available for around the same price. If you're really cash-

strapped and still want to sample the view, you can order a round of Alpine Poutine, which surely will hit the spot as well.

The range of accommodations here are very wide; which one you choose will depend on the condition of your pocketbook. If you've just won the 6/49, for instance, you may want to check out the deluxe rooms in Eagle's Eye. For \$1,500 a night you get priority lift status, your own ski instructor for the duration of your stay, 24-hour personal valet service as well as restaurant and bar service after everyone else has left for the day. There are plenty of other options for us plebes, though. The Whispering Pine at the base has condos that sleep six for \$300 a night, while my personal choice, the Sportsman in Golden, charges about \$70 per night. It's only a 15-minute drive to the slopes and you save a bundle. By the way, here's an extra food tip—while in Golden check out Apostoles Restorante. It's cheap and the food (a tasty assortment of Greek dishes) is fantastic, right down to the home-baked bread. Jeez, am I a ski writer or am I turning into David DiCenzo? Maybe I should head back to Kicking Horse and put in a few more hours on the slopes—as I write this, it just started snowing again. ☺

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BY RICK OVERWATER

The Anderson tapes

The previous year saw Jaclyn Anderson was pleasantly surprised to find herself finishing as the number-one amateur in the ASA's overall standings. Now in the thick of the competitive season, it appears that last winter's performances were no fluke for the 17-year-old Calgary rider. Last week in Prato Nevoso, Italy, she walked away from the Junior World Championships with a ninth-place finish—a respectable showing for a rider who's just starting to test herself against international competition. Anderson's sights were set higher, however.

"It wasn't quite what I wanted," says Anderson, citing a flu bug and a lack of sleep as the obstacles that stood

between her and her desired results. "I pulled it together and decided a top 10 finish was okay. I'm more happy with it now than I was before."

If the results preceding the Junior Worlds are any indication, she has lots to be happy about. Anderson is shaping up to be a powerful contender in the World Cup circuit. This season was somewhat of a question mark for her, seeing as she was still recovering from a broken ankle (the result of a skateboarding mishap earlier in the summer). But that didn't stop her from pitting herself against some of the strongest competition she'd ever faced. "I wasn't feeling very strong but I started out with the Whistler World Cup," she says. "I placed 16th—it was really good for my first one."

Of course, most people would say that coming out in the top 20 against a

suggest you don't hang out at the finish line when the linemen start racing, as I'm sure that a few fences will come crashing down. If you're interested, call 1-877-253-6888.

Faster, pussycat! Hill! Hill!

Sun Peaks Resort near Kamloops, B.C. is once again hosting a Velocity Speed Skiing event. Slated for the February 28 to March 2 weekend, it will be one of six sanctioned stops on the World Cup speed skiing tour. Speed skiing, by the way, is the fastest non-motorized sport in the world; this particularly event will feature 100 racers from over eight countries zooming by at speeds in excess of 175 km/h. The race will take place on Headwall, an extremely steep slope where racers will go from zero to 170 in only eight seconds. As you might expect, racers unfortunate enough to crash risk severe friction burns as well as the usual broken bones.

Pass won't fail

The new owners at Marmot Basin have introduced a new deal for midweek skiers. For \$299 plus GST you get an unlimited midweek resort pass good until the end of the season. The pass is valid from Monday to Friday, and considering Marmot's usual \$43 daily rate, the pass will pay for itself in just seven days. It's probably just a nice gesture from the new owners to the locals, but if you're planning to ski a bunch in the spring it's definitely a great deal. ☺

roster of pros including Canada's best Olympic hopefuls is more than just "good." Currently, Anderson sits third in the Canadian rankings behind Maelle Rucker and Natasza Zurek, two of Canada's best female riders.

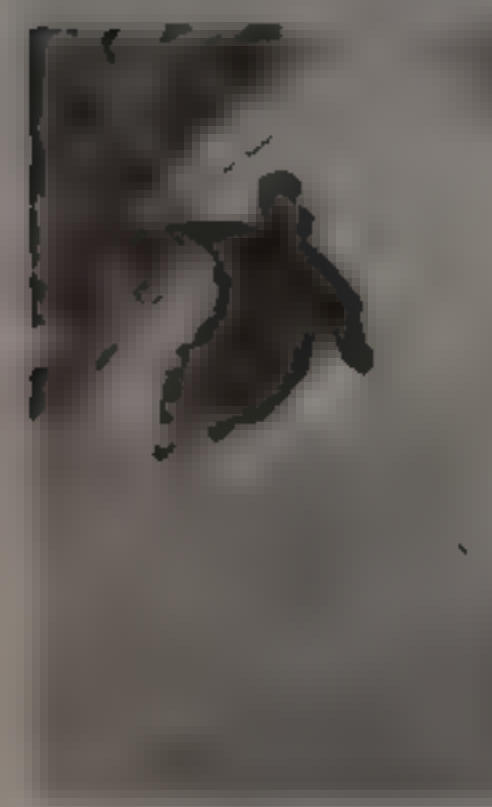
Anderson says there have been too few local comps to determine provincial rankings yet. But her results in the Kokanee RCR series would seem to indicate she's on her way to being provincial points leader this season. On January 26 she snagged first in the women's halfpipe at Lake Louise, taking home \$800 in the process. The day before, she claimed second in the boardercross comp. The following week she took another second in BX at Nakiska.

Boardercross, of course, is not Anderson's primary discipline and not quite the points-earner that halfpipe is. "I started off doing boardercross for fun because you're out with the girls all weekend," says Anderson. As time goes on, though she's starting to consider investing more time into the event.

"Now that I'm seeing some results I'm starting to want to do both. I think halfpipe makes you a stronger boardercross rider and vice versa."

With NorAms taking place at C.O.P. in Calgary this weekend, Junior NorAm finals in Big White on February 28 and a host of other competitions coming down the pike, Anderson has a busy season ahead of her. Fortunately she attends the National Sports School located in Calgary, which makes her schedule easier to juggle. With her final year of high school nearly finished, she plans on stepping things up a notch next winter.

"I would love to make the Olympics, love to be a pro, do all that stuff," enthuses Anderson. But that doesn't mean she has illusions about the life of a pro snowboarder, a career that doesn't exactly guarantee riches—or, for that matter, a sustainable income. "Plan B is to go to university," she laughs. "I'd still want to do that even if I got into the pro snowboarder circuit." ☺



fall
lines

BY HART GOLBECK

We should be so lucky

Camelback Ski Resort in Tannersville, Pennsylvania was unable to open on Monday because of—get this—"too much snow." Apparently, the resort was unable to get groomers on their slopes and their 13 lifts were snowed under after 60 centimetres of snow were dumped on the hill during a hectic 24-hour period. All was better by Tuesday, but skiers and riders have only a couple of days to enjoy their good fortune with a major rainstorm predicted to hit by Friday.

From Astroturf to powder

The Chateau Lake Louise is hosting a CFL Charity Challenge from March 28 to 30. It looks like a pretty good deal if you're into schmoozing, as both Eskimo and Stampeders players will be on hand to raise money to fight prostate cancer. \$399 gets you two nights at the Chateau as well as all your food, skiing, a fun race and a fitness seminar conducted by the players themselves. I



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Boards of Canada

Snow Zone performs an exhaustive test drive on the season's latest boards

By DAN JANCEWICZ

During my last trip to the Rockies for Snow Zone, I was fortunate enough to have been supplied with some demo boards from the great stores around town. Aware of the hard-pack conditions awaiting me at Fortress Mountain and Mt. Norquay, I searched out some stiff boards to ride with Jamie Lawrence, a weekend snowboard instructor at Rabbit Hill and generally the most balls-out snowboarder I know.

At **United Cycle** (10323-78 Ave), Josh set us up with the *Nitro Team 161*. This board is well-known as some riders' halfpipe board of choice but it sure is a tank. It's rather heavy and the camber is super-stiff and snappy, which means you need to be a bit of a hulk (much like Jamie) to get this board performing up to its full technical capabilities. It's an excellent all-around board (as opposed to one meant just for the halfpipe), but it takes a significant effort to make this one turn. The Team absolutely hauls ass around long carves, though. If you're interested in this board, make sure the sizing is absolutely spot-on because your strength will definitely be tested if you're riding to that next level of skill and speed. The rather primitive base material didn't impress me much; a so-called "team" board should not be made with an extruded base, blended or not—unless you're riding for Team WalMart, that is, and this board does not quite fall into that sort of price-point.

River Valley Cycle has moved to a huge, new location just south of the Nicholdome GM dealership at 75th Street and Argyll Road. There, Dave Callahan lent me his own *Option Signature 161*. I was more than excited to test this one out as I've been riding a *Signature* for the last three winters. Narrower (and faster edge-to-edge), lighter and slightly more flexible than the old board, the new *Signature* is becoming a real mutant. It's always been known to be a freestyle board,

but the old *Signature* excelled at riding at high speeds and making huge carves on hard or groomed snow. How freestyle is that? The new board, though now lined with carbon inserts for added strength, is a fair bit easier to ollie and slightly lighter than its predecessors. It stays true to its intended purpose while still providing the same carving prowess as its previous incarnations. Moreover, it's built with an awesomely resilient 4000 sintered base. Built to last and lightning-fast.

Jim at **Pacesetter** (10054-167 St) was nice enough to supply us, on very short notice, with the *Ride Profile 160*. Without the high-tech stringers it doesn't quite have the pop of the *Signature* in ollies or seem as suited to long carves as the *Nitro*, due to its somewhat deep sidecut. However, in the limited powder runs it was quite a bit easier to control; it's lighter and has a tighter turning radius than the *Nitro* and it can float a bit better than the *Option* we tested. The base, however, must have been the thinnest of any board we tried out—you could see the core through one of the

EQUIPMENT

gouges the board suffered at Fortress. Not to worry, though; we promptly took the board to Dan the Pacesetter Repair Man, who demonstrated the awesome work he's done in saving a lot of customers' boards. Edge replacements and base patches are not the easiest of repairs, yet Pacesetter can handle even the most complex jobs. It may not quite be Ride's best ride by any standard, but this board makes a great deal for the one-board owner who spends more time in mountain pow than on local groomed runs.

At **Totem Outdoor Outfitters** (7430-99 St), Roland promptly set us up with some of the best gear that Nidecker has to offer—not one, not two, but three demo boards to give us an awesome overview of what this company's all about. There are only two regions in Canada that get boards from Nidecker (Europe's oldest board manufacturer) and Edmonton's one of them. The *Nidecker Smoke 160* is a super-stiff board. Honestly, I can't see how anybody can ride this board in the park for jibbing as it's intended, as

there is absolutely no forgiveness in it whatsoever. You have to be just flying in order to make this board flex enough to get the stored pop out. Where this board excels is anywhere but in the powder—it cut a swath through the hardpack like few other boards with no chatter or sketching whatsoever. Even in the chewed-up chunks left over after the powder got eaten up, the *Smoke* did not disappoint as it blasted through the chop. Most importantly, Nidecker has addressed the issue of the old *Smoke's* habit of delaminating and has improved the cap construction for all the new models.

THE NIDECKER MOUNTAIN 161 is probably one of the most responsive boards we've ever ridden. It's extremely light, with tons of energy in its tail. This is a free-ride board with older freestyle features—in other words, it's a noodle, but a super-fast one. This board has a really tight turning radius which, combined with its lightness, makes it the ideal smooth-turning powder board. You have to ride very technically down the groomed runs, though, because it provides a lot of feedback with very low chatter. Sneeze and it'll respond—this board does not forgive errors at higher speeds. It was awesome in the morning powder but suffered a bit when things got choppy or harder, which means it wouldn't be a good idea to make it your only board. (With the *Smoke* though, you've got a quality one-two combo.) My only complaint about this board is its pathetically weak 1800 sintered base, which looked like we'd taken a cheese grater to it when we were done. The damage isn't too much to repair, though, and well worth the trouble for such an original ride.

The board that excited us more than anything else was the *Nidecker Megalight 167*, the lightest production freeride board on the market. We were luckily enough to have been allowed to test one of Roland's co-workers' own boards (thanks, Dan!), as Totem was all sold out of this line. It starts with the stone-ground, graphite base, easily the fastest of any of the boards we tried (though the *Mountain* came close). It's a capped board that maintains a

prodigious amount of torsional stiffness when you need it, as the Kevlar and carbon inserts vastly improve performance under tension and compression. Don't think that freestyle maneuvers are impossible, though; the tail is quite lively I tried the board out in Norquay, where even though the runs were sketchy I managed to control the carves until I caught myself going too fast. The size of the board was a bit too much for me and the stance too wide for me to be able to handle railing edges under really high speeds, which is what the runs at Norquay are all about.

The immense size of the board

suiting Jamie just fine, though. "It's the Lamborghini of snowboards!"

he exclaimed. "The rebirth of my technique and skill appreciation!" 'Nuff said, Jamie. If you're an advanced rider looking for that magic feeling of riding for the first time again, this board might scare you—it's that good. Although the *Megalight's* a tad expensive, appreciating this board's dynamics requires skill, not money. ☺



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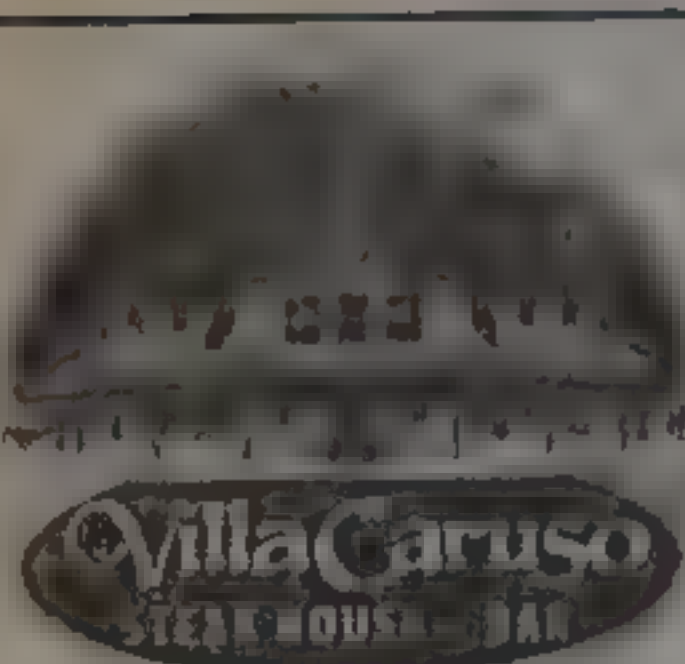


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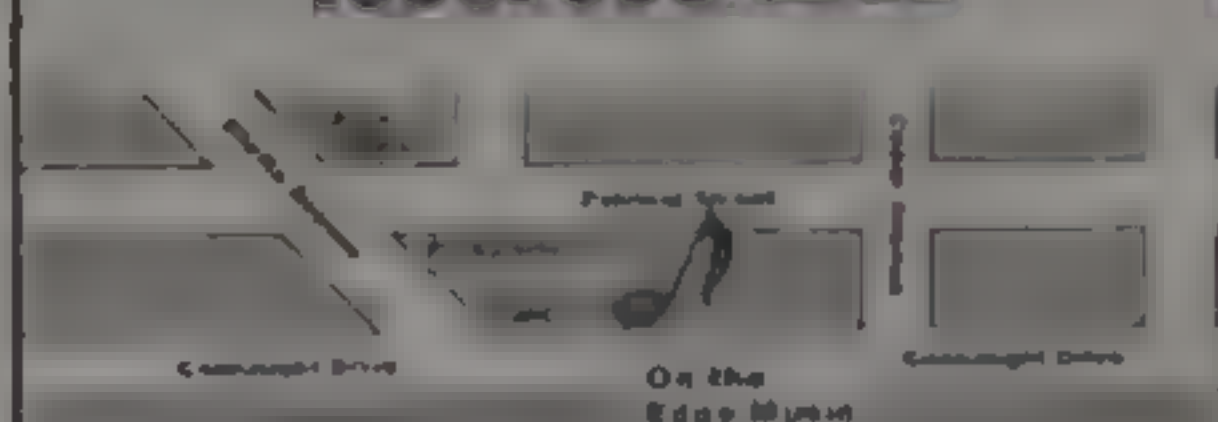


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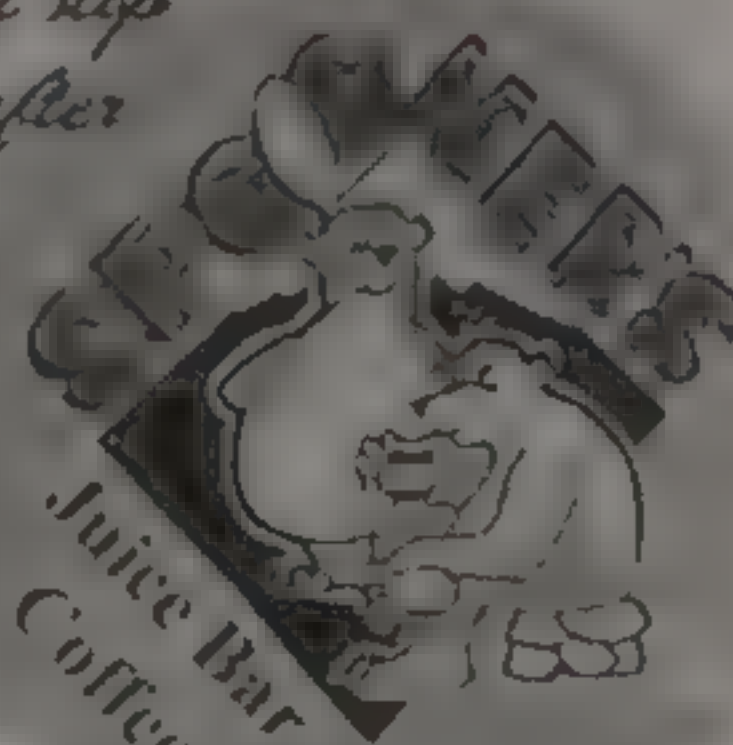
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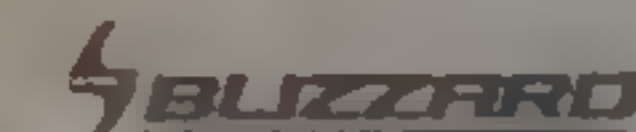
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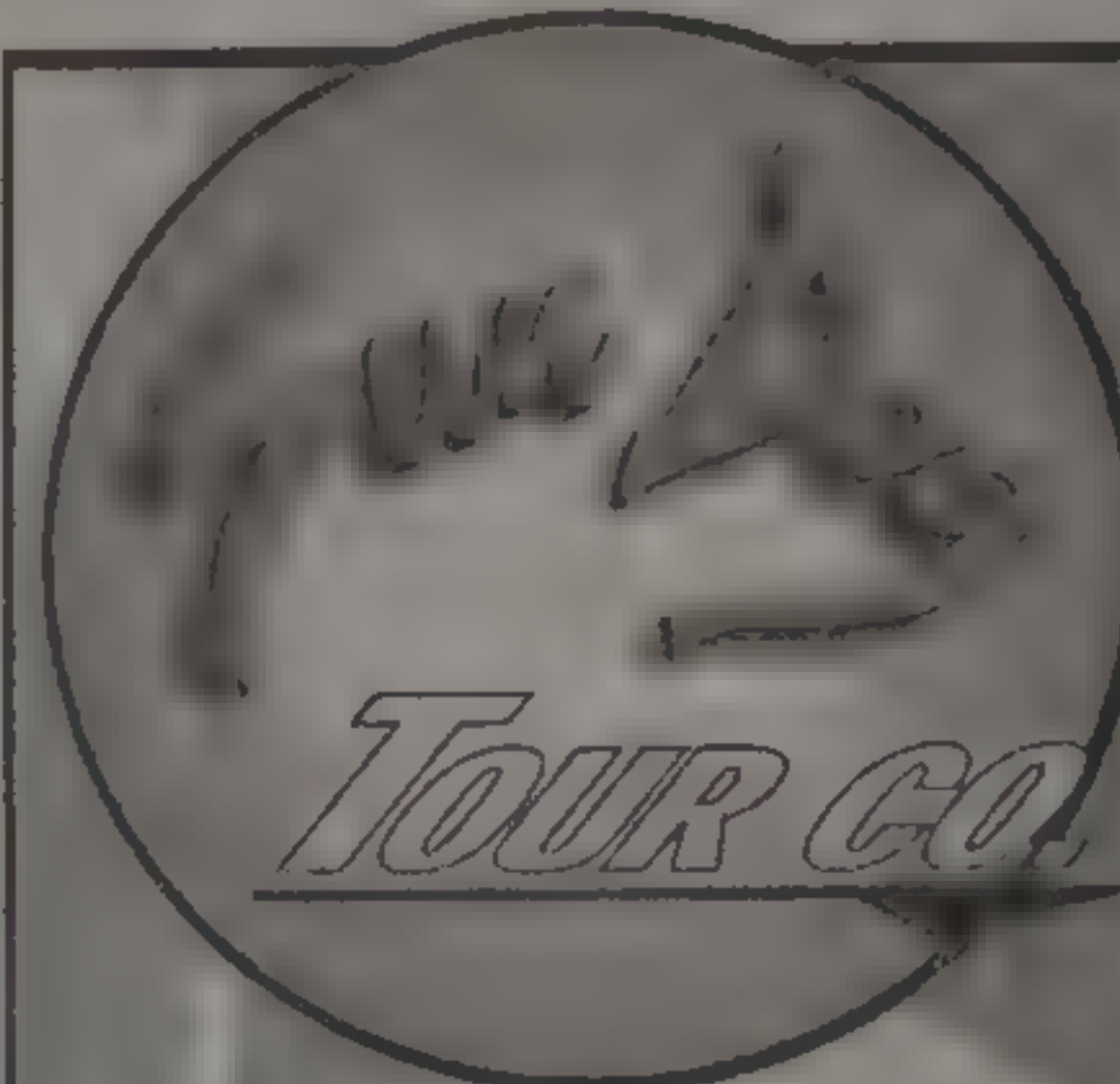
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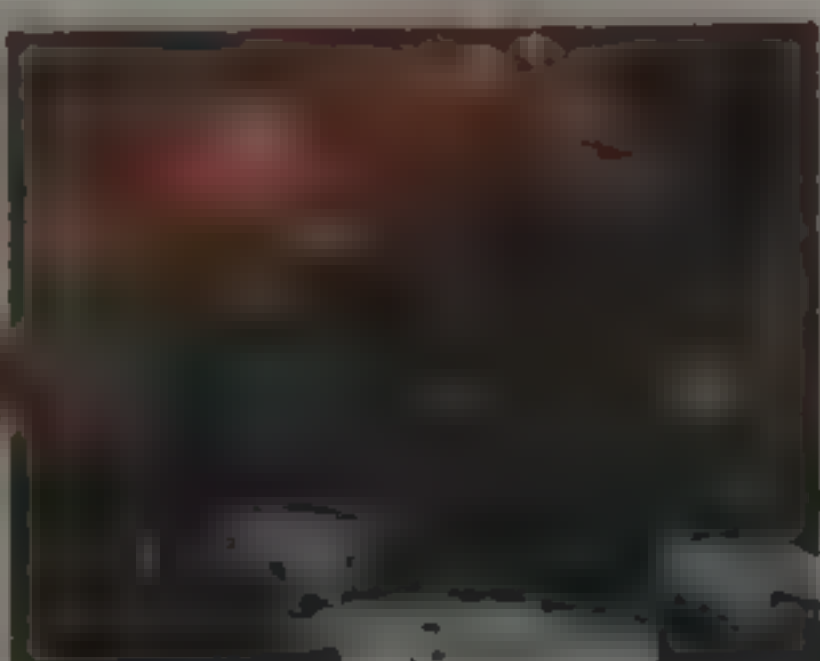


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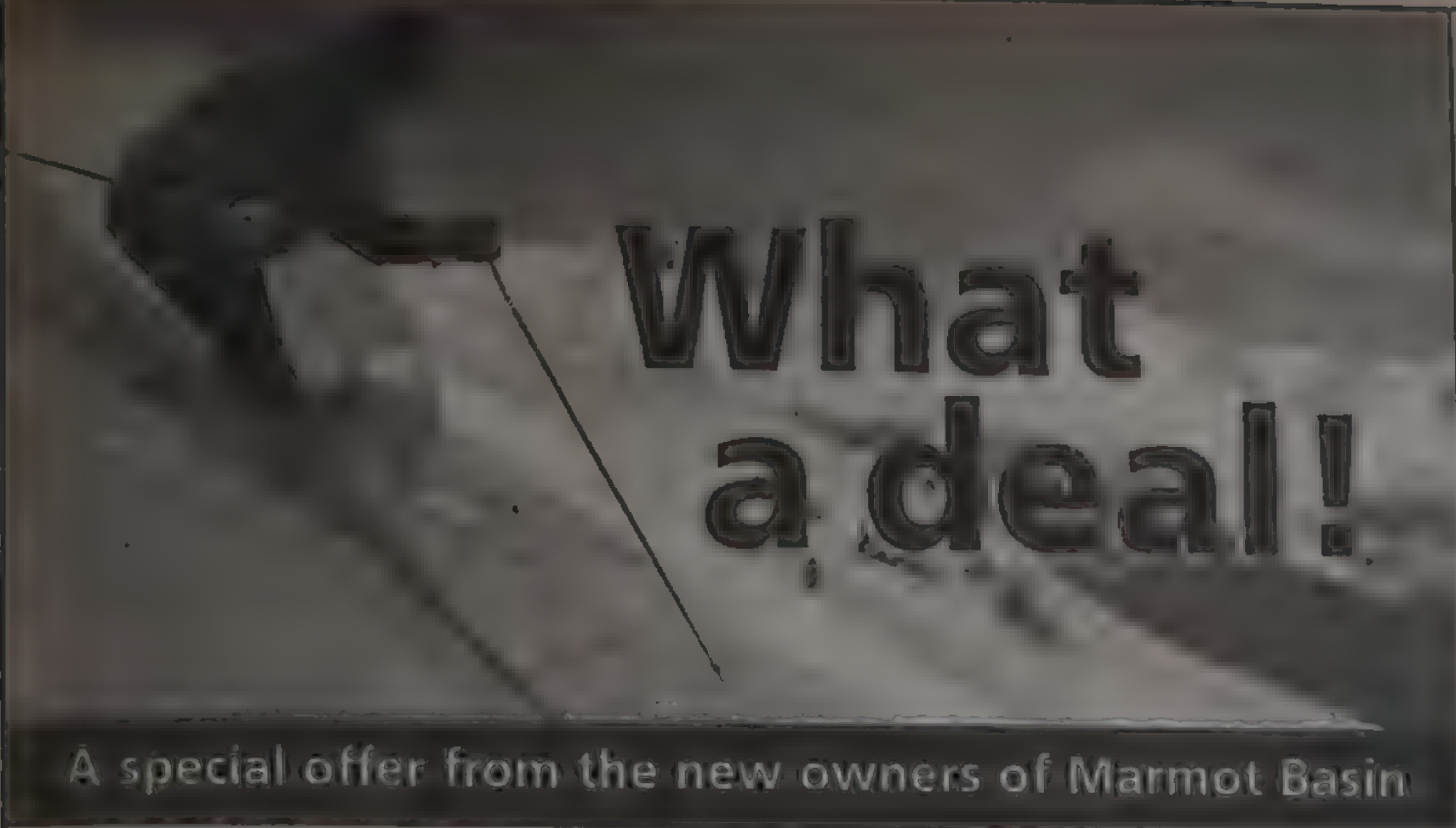
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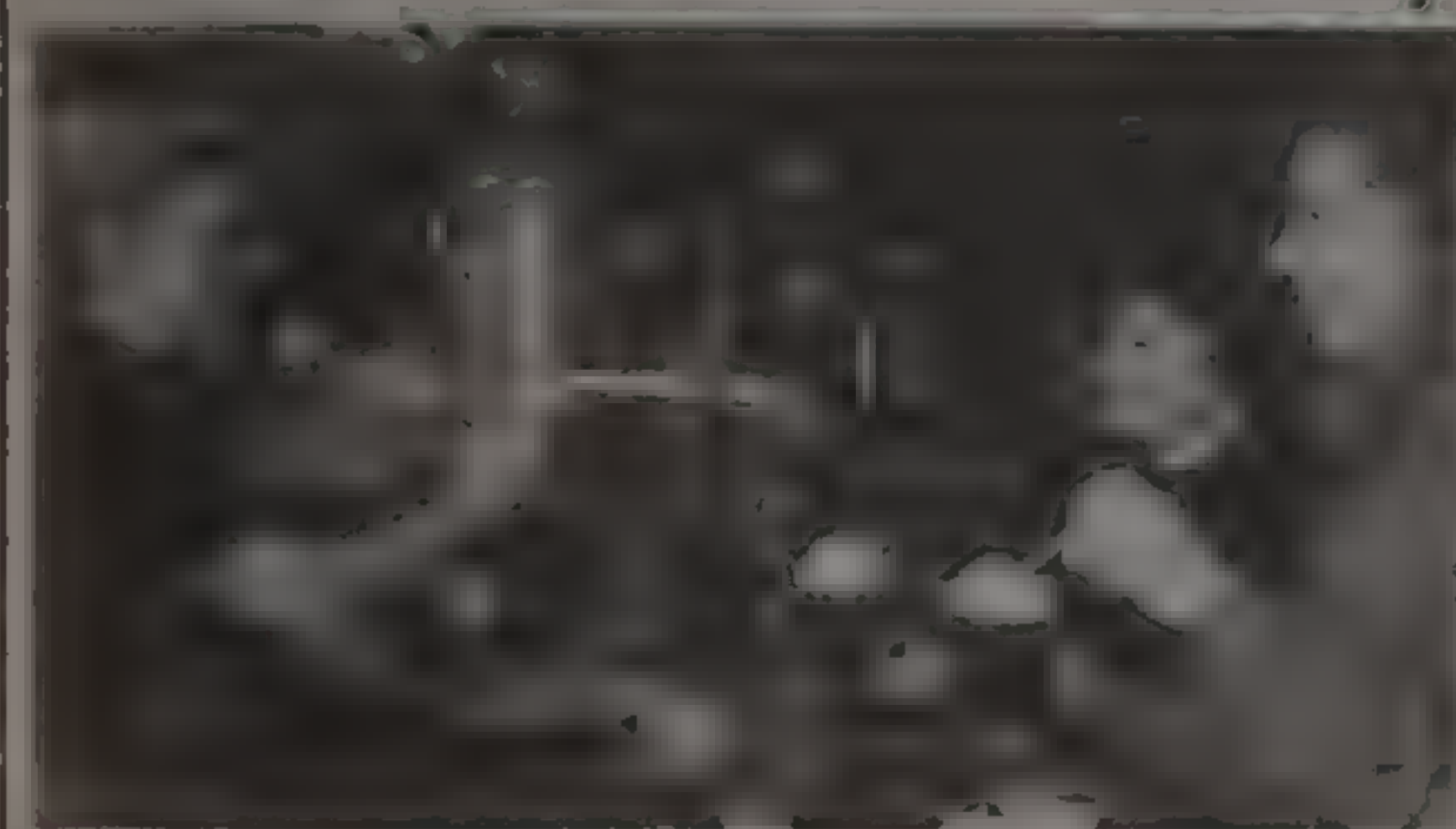
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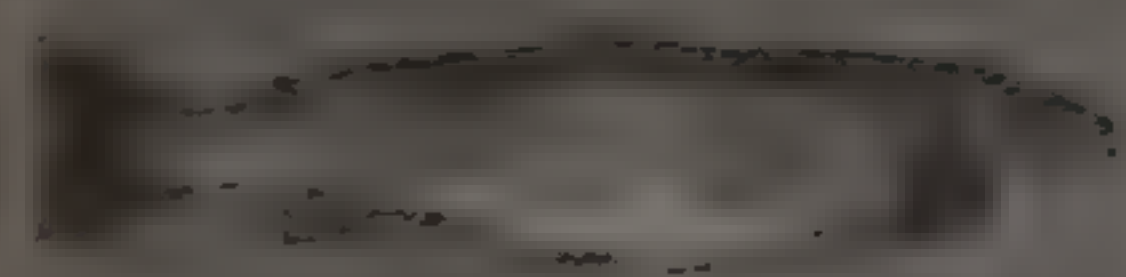
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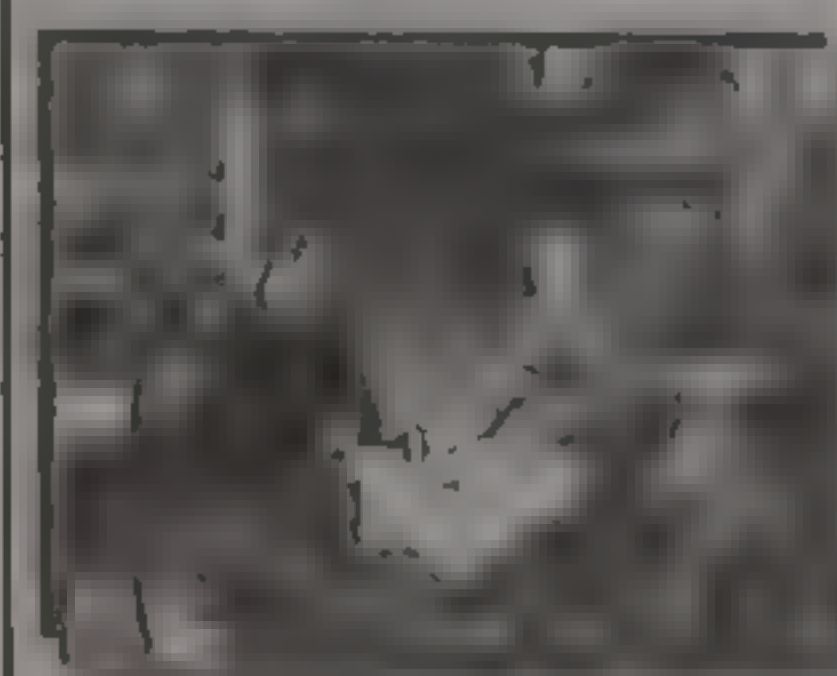
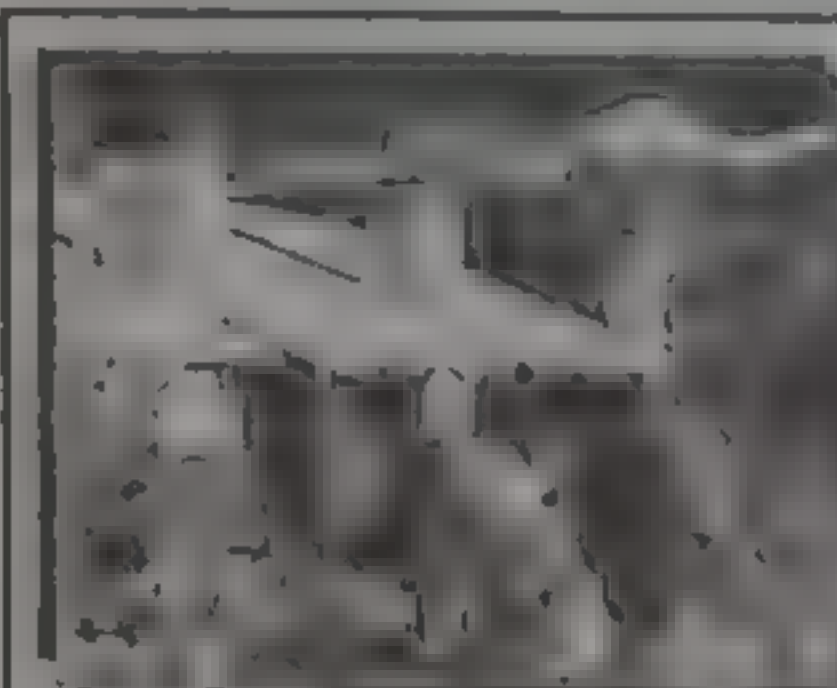
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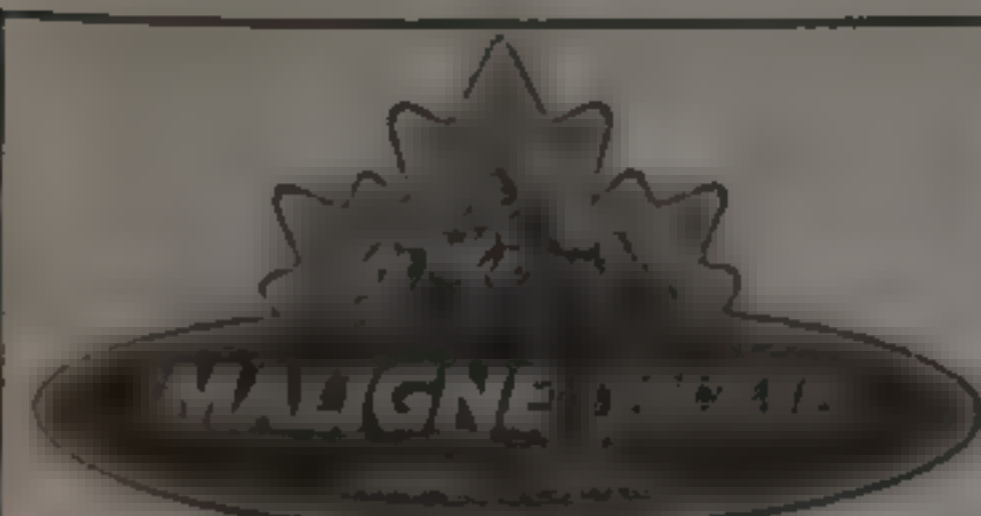
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On my merry snowmobile

Gentlemen, start your engines: an unforgettably speedy ski trip to Valemount

BY COLIN CATHREA

I hadn't been this excited about a ski trip in a long time. This was no ordinary ski trip, after all; I was heading to Valemount, B.C. to go snowmobile skiing with SSS Powder. I'd be driving my own sled up to the high country and then skiing pristine powder as my guide hauled me up to his favourite spots. I can't understand why it's taken me so long to give this a try. Many years ago we watched

some guys across the valley from Panorama taking turns driving one another to the top of a set of bowls and skiing powder all day. We saw them heading down to Invermere later that day and we stopped beside them. I asked them about their day. Their response consisted of a shrug and the remark, "Snow was okay, but

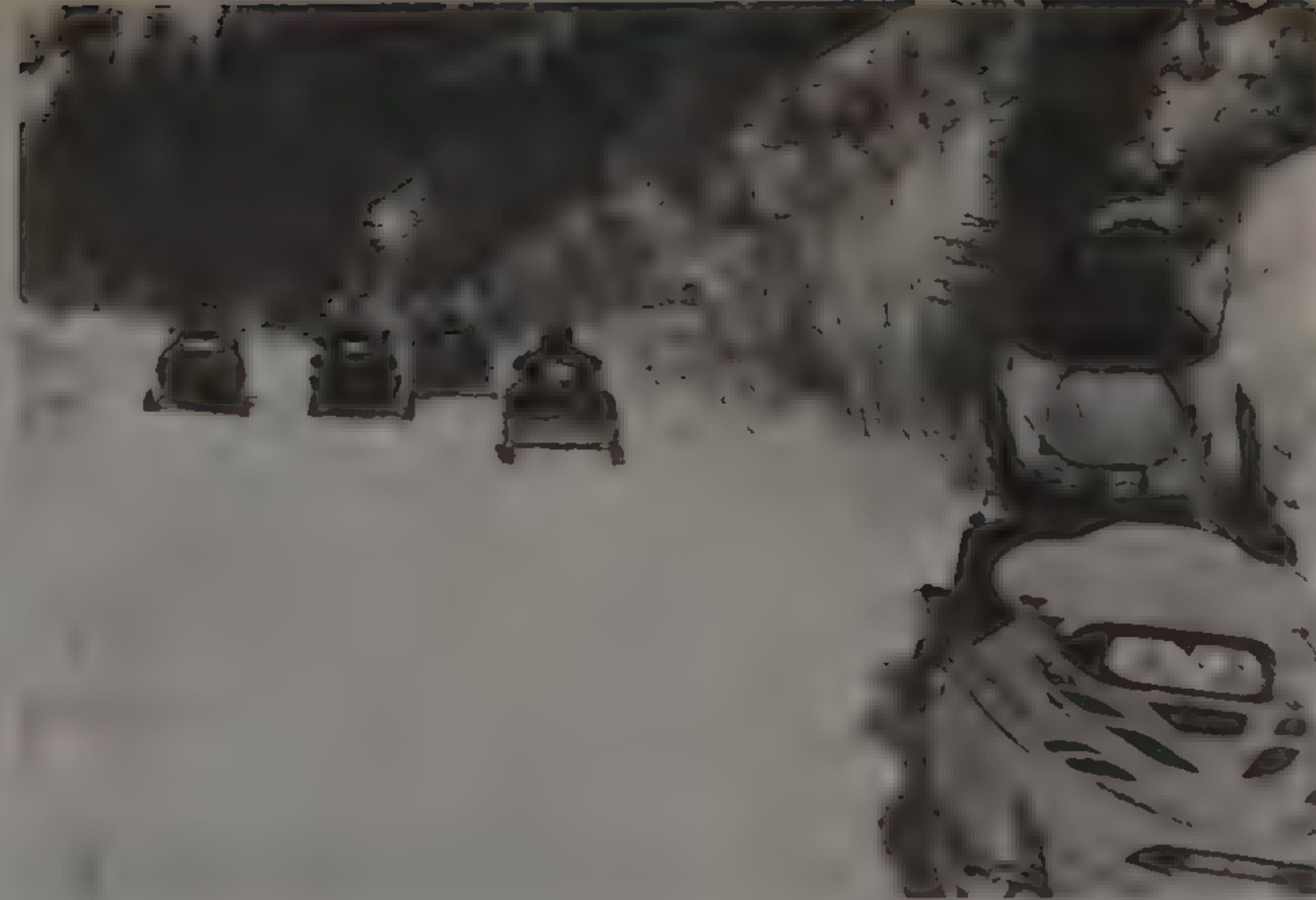
SNOWMOBILING

we burnt almost 30 bucks in gas." Geez, I blew 30 bucks on lunch!

I passed Jasper and the sky started to break, but as I passed Mount Robson, the massive mountain remained hidden behind a veil of gray. I arrived in Valemount five hours after leaving Edmonton and drove around town to

get my bearings. This town goes from one end of the spectrum to the next—there are new lodges for heli-skiing operations, high mountain lodges catering to snowmobilers, new hotels and motels, but there are also squalor shacks that are probably used for cheap weekend excursions.

It doesn't take long to realize that this is not a ski town—this is four-wheel-drivin' snowsledded country. I stopped in for a chunk of Angus steak at the Caribou Grill at around 5:30. The place was mostly empty, but soon a parade of trucks with high-end snow machines made their way into the parking lot. After 45 minutes or so, a horde of about 25 or 30 people had pulled together some of the tables in the huge log restaurant and settled into their beers and drinks. Their talk



was of trails and conditions, and whose sled needed repair. I was so pumped, I knew sleep would not come easy that night. I figured a slow jog in this clean mountain air might help, and I was right. The warm reception and soft bed at the Ramakada Motel helped settle my anxiety.

The next morning at 6:30 I heard a truck go past my room. It's Pete Zablony, SSS Powder's owner, operator and head guide. As I would soon find out, Pete is a hard-working, friendly and very professional guy who has started a company that's obviously going places. I wandered down to his room, which was filled with backpacks, thermoses and gear of every description. He'd just finished cooking our lunch, which will consist of veggie-pasta soup, bagels with cream cheese and an assortment of snacks and drinks. This guy was well-prepared and I realized he's been doing this for a very long time. We threw the gear into the truck, which was pulling five high-end mountain snowmobiles, and headed off to meet the rest of our group for breakfast. After a hearty bite, it's off to the starting point of what would turn out to be one of the best days I have spent on earth.

IN THE STAGING AREA parking lot, Pete and his other guide, Joel Cinnamon, unloaded the sleds by driving off the front of the trailer, which is

at least two feet high. These machines are tough and made for the rough stuff. I noticed the three other customers are nervously standing by: Donna, Millar and Chris are Edmontonians who were originally planning on going cat-boarding but reconsidered on account of the avalanche conditions and decided to go with SSS Powder. (Donna phoned Pete three times for reassurance.)

SSS Powder has a definite safety procedure that they run through before any excursion. First Pete makes sure everyone has the proper personal equipment—I have my own ski helmet, but the rest of the group needs to borrow some of Pete's. We all get carefully kitted out with a transceiver, two-way radio, probe, shovel and water, and then get instructions on using each of them.

Now it was time to pack the sleds with our snowboards, skis, lunches and safety equipment. The entire group going up today were first-time snowmobilers and after learning how to operate these beautiful machines, we tooled around the parking lot to get a feel for handling them. Because I've had some riding experience, Pete gives me a 700 Polaris, warning, "Be careful with that one, Colin—she's real fast and will buck you off if you give her too much gas."

After just a few minutes of warm-up, we started up an old logging road that will take us over one mountain

The EASYRIDER Condition Report

Local

Rabbit Hill - 70cm base, 0cm of new snow in the last 7 days, All lifts & runs open
Snow Valley - 70cm base, 0cm of snow, All lifts open
Sunridge - 70cm base, 0cm of new snow, 10 runs and 6 lifts open

Alberta

Sunshine - 128cm base, 22cm of snow in the last 4 days, 12 lifts 92 runs open
C.O.P - 100cm base, 0cm of new snow, All lifts open
Lake Louise - 125cm base, 13cm of snow in the past 4 days, All lifts open
Wintergreen - 51cm base, 0cm of snow
Fortress - 103cm base, 14cm of new snow, 28/47 runs open
Marmot/Jasper - 164cm base, 12cm of new snow, 67/80 runs 6/8 lifts
Nakiska - 79cm base, 7cm of new snow, 4 lifts 31 runs
Mt. Norquay - 75cm base, 16cm of snow in the past 3 days 15/28 runs, 4/5 lifts
Castle Mt. - 164cm base, 12cm of snow in the past 7 days, 55/59 runs

B.C.

Whistler - 201cm base, 34cm the last 7 days, Machine groomed
Silver Star - 159cm base, 20cm of snow, 7 lifts and 99/100 runs open
Big White - 177cm base, 25cm of new snow, 13/13 lifts and 110 runs open
Apex - 122cm base, 20cm of snow, 3 lifts and 58 runs open
Sun Peaks - 112cm base, 4cm of snow in the past 7 days, 9 lifts and 114 runs
Fernie - 254cm base, 68cm of snow in the past 3 days, 5 lifts, 107 runs
Kimberley - 109cm base, 25cm of snow in the past 3 days, 7 lifts, 67 runs
Panorama - 263cm of snow all season, 7cm of new snow, 10 lifts and 95+ trails open
Fairmont - 10cm of new snow in the past 3 days, All lifts and runs open
Kicking Horse - 142cm base, 10cm of snow, 3/5 lifts & 73/78 runs open
Red Mt. - 217cm base, 27cm of snow in the last 7 days 83/83 runs
Powder Springs - 177cm base, 15cm of snow in the past 5 days, All lifts open

U.S.A.

Big Mt - 180cm base, 51cm of new snow, 8 lifts open
49 North - 142cm base, 5cm of new snow, All lifts open
Mt Spokane - 86cm base, 0cm of snow, 60% of lifts open
Big Sky - 132cm base, 5cm of new snow, 17 lifts
Red Lodge Mt - 182cm base, 24cm of new snow
Schweitzer Mt - 149cm base, 0cm new snow, All trails open
Lookout Pass - 137cm base, 1cm of new snow, All trails open
Silver Mt Resort - 81cm base, 7cm of new snow, All lifts open

All conditions accurate as of Feb. 19, 2003

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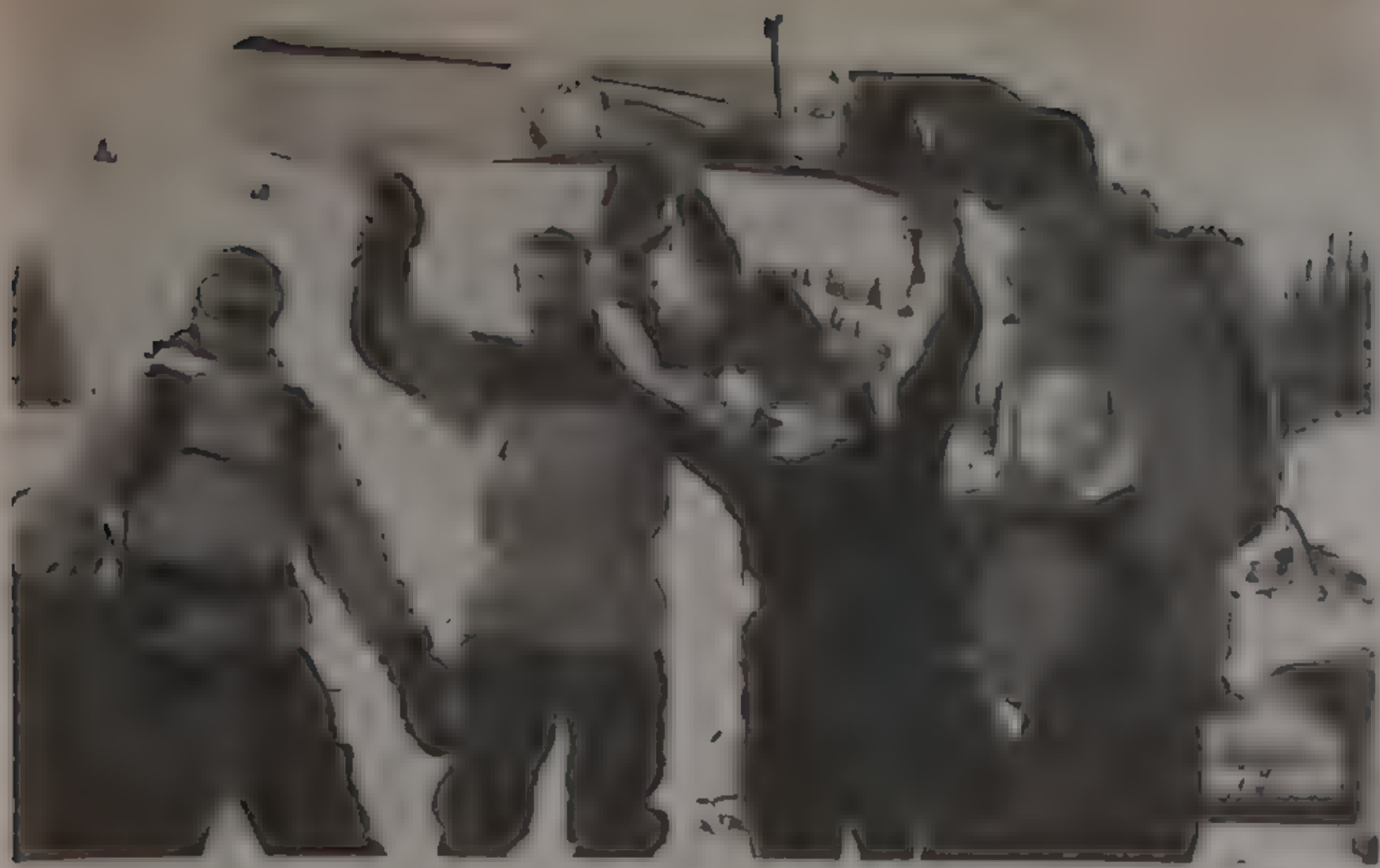
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range, up a long valley that climbs several thousand feet to an alpine meadow where our base camp will be. It's 25 kilometres away. Somewhat tentatively, we began our ascent and I soon found out how much power my sled has. I had to try at least one full-throttle blast, so I gripped hard, and went about 80 km/h in two seconds. My heart was pounding and my adrenaline glands were going full tilt. I was riding a bloody rocket!

ABOUT 17 KILOMETRES into the trip, we began to climb. Finally, we emerged above the tree line and an endless ocean of white washed in front of us. We killed our engines and Pete asked what we thought. All of us were in awe. What a playground! We cruised for several more kilometres to a lake surrounded by big rounded peaks and set up camp. Other than a couple of obviously dangerous areas with rocks jutting out, the rest of the area is ours. Food and extras came off the sleds and within minutes I was flying to the top of our first run of the day at about 60 km/h—I was on the fastest chairlift in the world! We got to the top, tossed on our boards and skis and plunged down the untracked slope for a 1,000 vertical descent back to the lake. This took us all of 15 minutes. At this rate, I thought, I'll have 10,000 vertical in by noon. Pete then told me about a friend he took up who was a mountain bike racer and expert skier. He was in excellent shape and went nonstop until 1 p.m., by which time he was burnt out. "After about 20 runs," Pete concluded, "he was happy to just snowmobile for the rest of the day."

After lunch, we headed out to the next area about five kilometres away. By this time the group was confident with the sleds and the soft snow allowed us to cruise effortlessly over the ridge and into the next valley. We stopped the sleds, killed the engines and heard the familiar thumping of helicopter blades coming up the valley. The big bird landed on the mountain directly across from us about four kilometres away. We jumped on the sleds and flew to the top of our run. As we tossed our skis off, I noticed we were at the same elevation as the heli-skiers—7,500 feet above sea level, according to Pete's altimeter. We cruised down to another lake over 1,000 feet below with our "rockets and chauffeurs" waiting for us. By the time we got back to the top, the heli-skiers

were still gearing up. The chopper left and we took off again in virgin, untracked powder. Once again we rocketed to the top, just as the heli-people were heading down. We had made three runs to their one! Heli offers between 10,000 and 20,000 feet of vert a day at about \$1,000. You can do that with a snowmobile by noon for \$250—and you've got your own sled all day as a bonus!

BEFORE LONG, I was bagged and after downing a power bar and some water, I boarded my sled to explore and play. I have to admit, I enjoyed the snowmobiling more than the skiing. Not that the skiing wasn't good—in fact, it was excellent. But racing one of these machines over the hills and through valleys was too much fun. These fireballs have power similar to an Indy car—it'd be like having a 700 horsepower motor in your car. I put on 40 kilometres up here alone.

With the sun going down and a bumpy 25-kilometre ride ahead of us, Pete suggested that we should start down. He took a final cruise around the areas where a few other sledders were camped and picked up some garbage. "I can't understand how they can bring up full cans," he muttered, "but can't take down empties." Pete also makes a point of staying away from environmentally sensitive areas. Woodland caribou inhabit this alpine highland, and the last thing they need is a snowmobile chasing them and burning up the few hard-earned calories they've foraged for all day. But he also loves bringing people into the area and watching them having fun and enjoying the beauty of the landscape.

We crested the last part of the alpine and Pete raised his arm to give the "kill motor" sign. We shut down our sleds as he pointed to the never-ending valley and sunset. Four caribou were walking slowly over the horizon and disappeared into the amber-gold skyline. We sat watching them in the most tranquil silence I can ever remember. "What a good end to a great day, hey guys?" Pete said softly. We fired up the machines, brightened the headlights and made our way home. ☺

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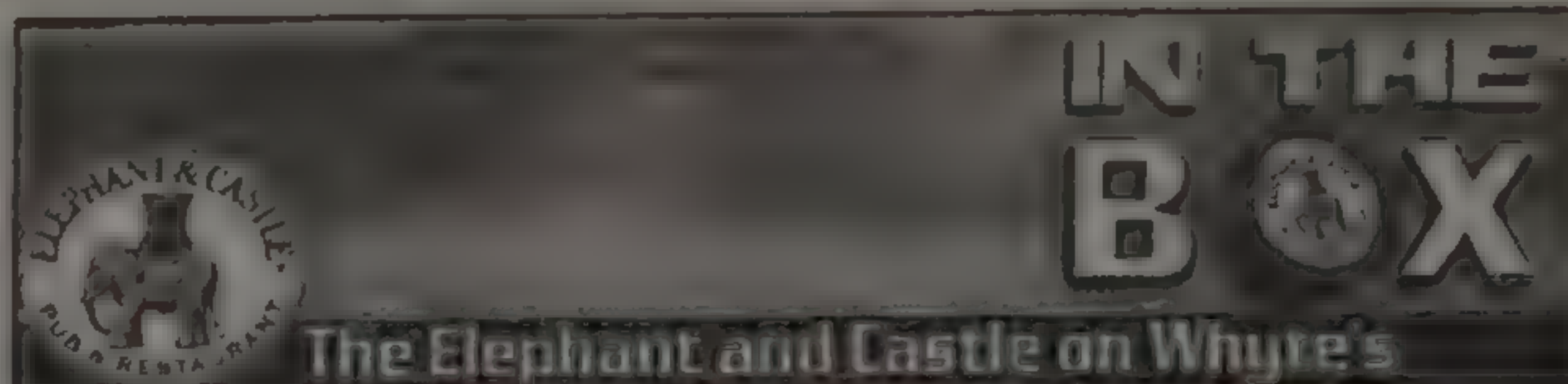
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LIFESTYLE



By DAVID YOUNG
AND JOHN TURNER

Last week the Oilers earned one out of a possible six points on the road. The team lost in regulation to the Montreal Canadiens and Ottawa Senators and lost in overtime to Mario Lemieux and all the Penguins he can afford to keep. Tougher opponents are coming up. Hey, who really wants to watch the playoffs anyway?

John: It's been a tough week on the road for the Oilers, but I think we should try to take a look at the positives. Okay, now that we've got that

out of the way, let's get critical. (Hey, that almost has the makings of a hit single!) Edmonton looked very ordinary against the boring Ottawa Senators and lost the game 2-0. Two days later they ceded a 3-0 lead to Montreal before making it a close game and losing 3-2. You might use the excuse that some of Edmonton's top players have been out of the lineup (and the remaining top players have looked like shit), but after Mario Lemieux, who does Pittsburgh have on *their* team? And how do you explain that this AHL cast playing with the Magnificent One managed to beat the Oil on Tuesday night?

Dave: If I owned a copy of Willie Nelson's "On the Road Again," it would be in tiny pieces on my floor right now. What a horrid, putrid and disappointing road trip it's been. Mind you, Montreal, Ottawa and Pittsburgh all had stellar goaltending on their side with José Theodore, Patrick Lalime and Johan Hedberg, but the team looked weary and lifeless for most of the tour. Mike Comrie came back early from a thumb injury and has played his worst hockey in an Oiler jersey. Here's the bottom line: the team left Edmonton in fifth place in the Western Conference and as of Wednesday they were eighth.

John: I guess there's *one* positive from last week. The teams chasing Edmonton for the final playoff spot have also played poorly and haven't gained any ground on them. But that shouldn't make Oil fans feel too comfortable. Edmonton went through a bad stretch last year after Christmas and the points that they threw away on teams like Montreal and Pittsburgh kept them out of the playoffs.

Dave: I've had enough. I've made a list. I'll explain. You can go for a

walk, enjoy the spring weather, go fishing, play Frisbee, start your spring cleaning, read a great book, help the homeless, home the helpless, rent some movies, spend time with your family, learn how to make sushi, learn how to tie flies, learn anything new, go for a nice little vacation, learn how to play an instrument, watch baseball, watch football, meet a nice girl, meet a nice guy, start a new career or just do absolutely nothing. This is my emergency list for anybody who thought they would be cheering the Oilers during the Stanley Cup playoffs. If they keep playing the way they have been, the team will be left out again this year.

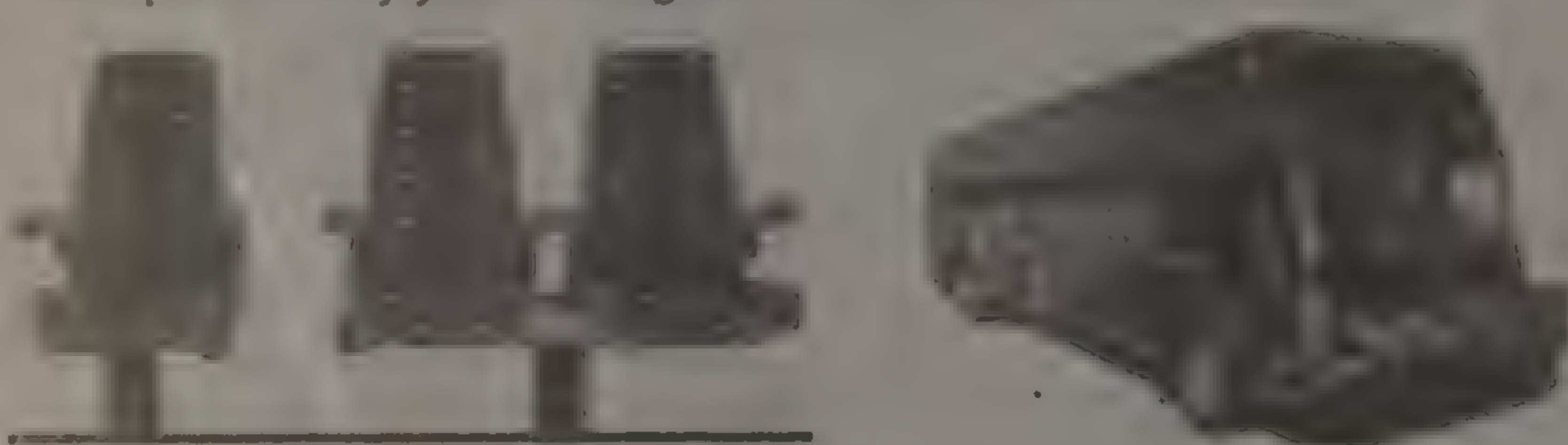
John: It's interesting to note that if the season ended today Edmonton would face Dallas in the first round of the playoffs. Maybe this has nothing to do with the Oil, but powers higher up are in control. Call it fate if you will, but maybe Edmonton is destined to play the Stars and there is nothing in their power they can do to avoid it. Hey, did you notice Dan Cleary in the Pittsburgh game, by the way? Looks like he can be traded after all.

Dave: His game against the Penguins was one of his best. He scored on a floater early in the game and created several chances to score as the game continued. His name always crops up as trade bait, but his play most of the season wouldn't have made him attractive to other teams, and a couple more games like Tuesday's performance against Pittsburgh and we could get two bags of pucks. Or maybe people will want Cleary to stay. When he plays the game like he did Tuesday, why get rid of him? But back to Dallas. The Stars look scarier than ever this season. They added Bill Guerin and Scott Young to the team in the off-season to join American Olympic teammates Mike Modano and Derian Hatcher. And they acquired Claude Lemieux this season, a player who's always been a thorn in the Oilers' side. And Jason Arnott is on the team this year. You hated them before? Just wait until the playoffs! ☹

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Freaks and Greeks

Our restaurant critic happily grows bigger and fatter at Symposium

By DAVID DICENZO

I've come up with a new name for the lunch item I'm having at Symposium: my big fat Greek burger. Clever, eh? C'mon now, when did it become so wrong to blatantly capitalize on a trend? (Maybe around the time CBS greenlit *My Big Fat Greek Life*.)

I guess you could say that these days, Greek is, well, chic. Apparently the trend has been working me over subliminally for some time now because, now that I think about it, I've been craving Greek food for weeks. Of course, neither myself nor my lunch buddies Colin and Jan (pronounced like Jan Bulis the hockey player, not Jan Brady) have seen this flick that so many people have been talking about. And Jan's a filmmaker, even. All we know is that it co-stars Andrea Martin, the mere mention of whom sidetracks us onto an entirely different conversation—favourite SCTV skits. (I'm personally a fan of the *Towering Inferno* spoof with Martin Short as Johnny Nucleo.)

Symposium, according to the menu, means an Athenian eating and drinking party and I had precisely that during my sole previous visit to the restaurant a few years back. I remember it as a good night, which is the case anytime I eat Greek, and I especially like the room itself, a big, bold coloured setting with ersatz pillars, plants, checkered tablecloths and

a small fountain near our table. It's not what I'd call a real high-end Greek establishment like the others nearby, but it's an affordable place that offers up a pretty good sampling of the Hellenic fare. And the balcony that faces Whyte is all about prime people-watching when the weather gets hot.

RESTAURANTS

The three of us start with some appetizers—the tzatziki and pita, calamari toursi and the loukaniko, a sausage dish. The tzatziki is greener than most thanks to the generous helping of dill and they've also added a bit of flavour to the pita by seasoning the heated bread and adding a sprinkle of oil. You can't go wrong with tzatziki, a refreshing way to get your palate warmed up for a coming feast.

I LIKE THE CALAMARI toursi, too, a bit of a different take on squid. Normally, it comes deep-fried (an option I believe Symposium offers as well), but this cold dish features charcoal-broiled calamari that's been cut into thin strips and marinated. The texture is firm but not rubbery—you're able to slice right through it with each bite. It does have a slightly fishier smell compared to your typical deep-fried calamari but the boys don't seem to mind too much. Reviews of the loukaniko are somewhat mixed. Now, I'm not sure if the Greek sausage the kitchen used was cured or preserved in any way, but it's not as tender as I envisioned. But the base of tomato sauce and onions provides a good complement to the meat, not to men-

tion a tasty dip for the extra pita.

After taking our time with the apps, we order our main courses. Jan goes with the vegetarian pizza minus the olives—an almost sacrilegious move in a Greek place, I figure—while Colin tries the spanakopita with salad. I decide on the big, fat... uh, okay, its real name is the biftecki, and it also comes with salad. The plate-sized pizza has a thick, doughy crust but Jan insists that it's not nearly as heavy as it looks. It's topped with green peppers, tomato, feta and onions. He happily munches away and takes the last few slices home. Colin's not thoroughly pleased with the spanakopita, citing a lack of cheese in the spinach filling as his main complaint. I feel for him. I'm more than happy with my biftecki, or Greek burger. It's essentially one giant keftedes (Greek meatball) tucked into a pita half with shredded lettuce, tomato and a generous amount of the same yummy tzatziki we threw back earlier. The kitchen even came up with an engineering breakthrough—the heavily seasoned patty was put in one pita half, which they then inserted into another, ensuring that leaks would be minimal. Double-baggin' it would be the best way to describe it, though I think that's a term I'll omit from any future food pieces.

One final thought on that movie—you know, the one that none of us had seen. The guy who's supposed to marry the main character Toula is non-Greek, right? Romantic comedy, my ass. That's fantasy.

No plates were broken in the making of this story. ☺

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MEDITERRANEAN

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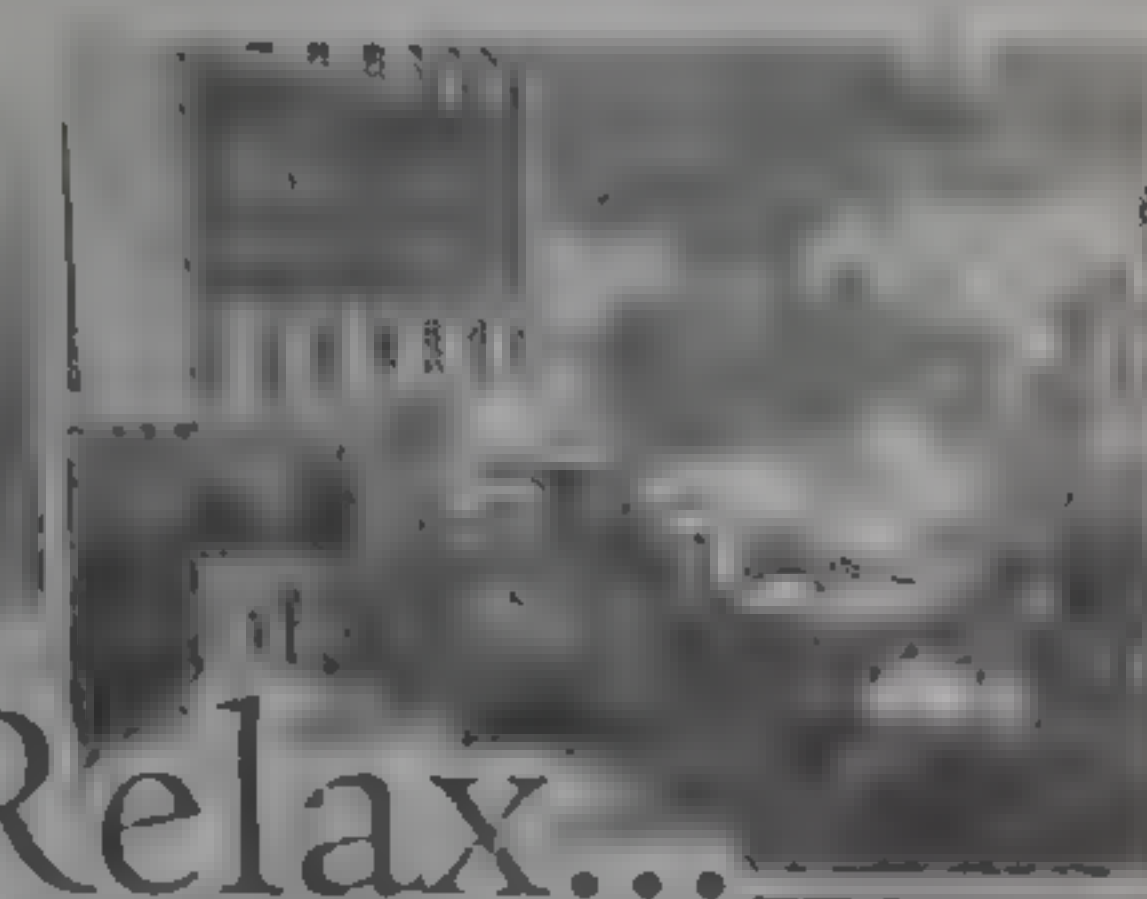
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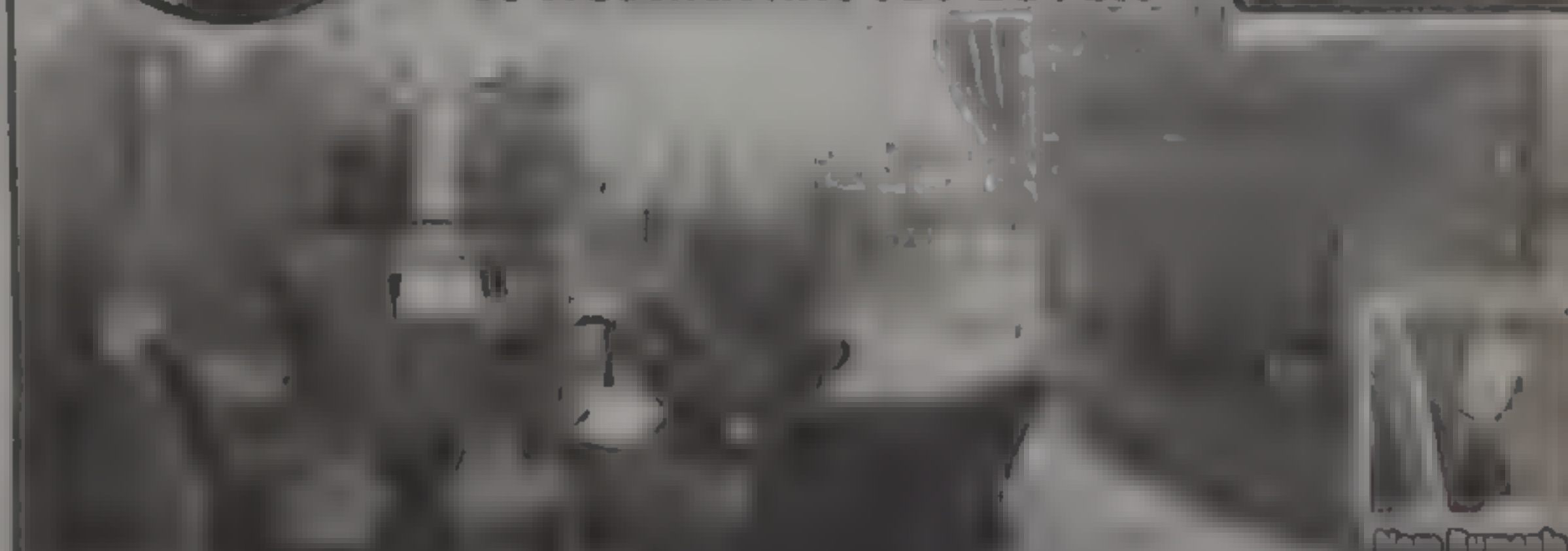
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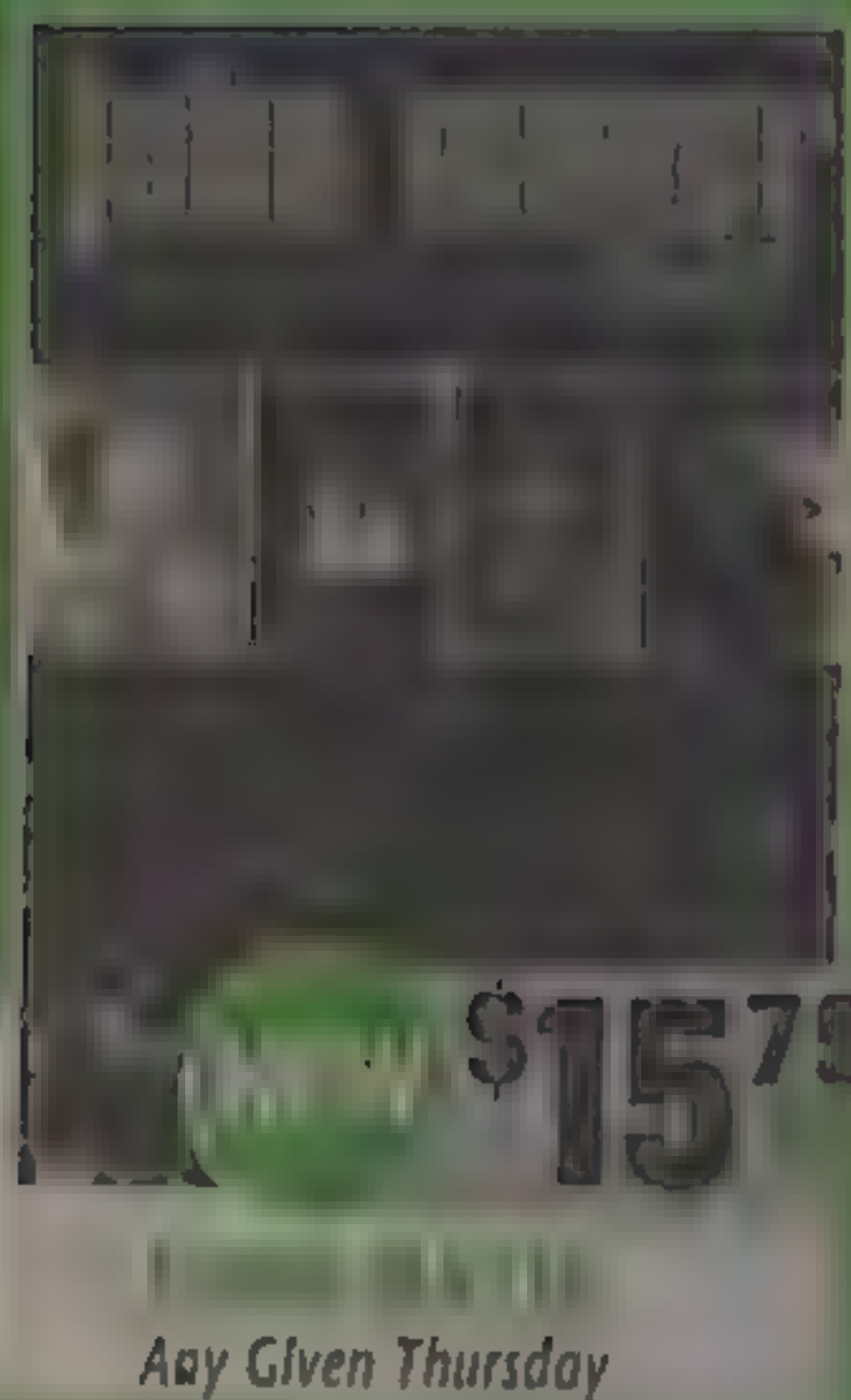
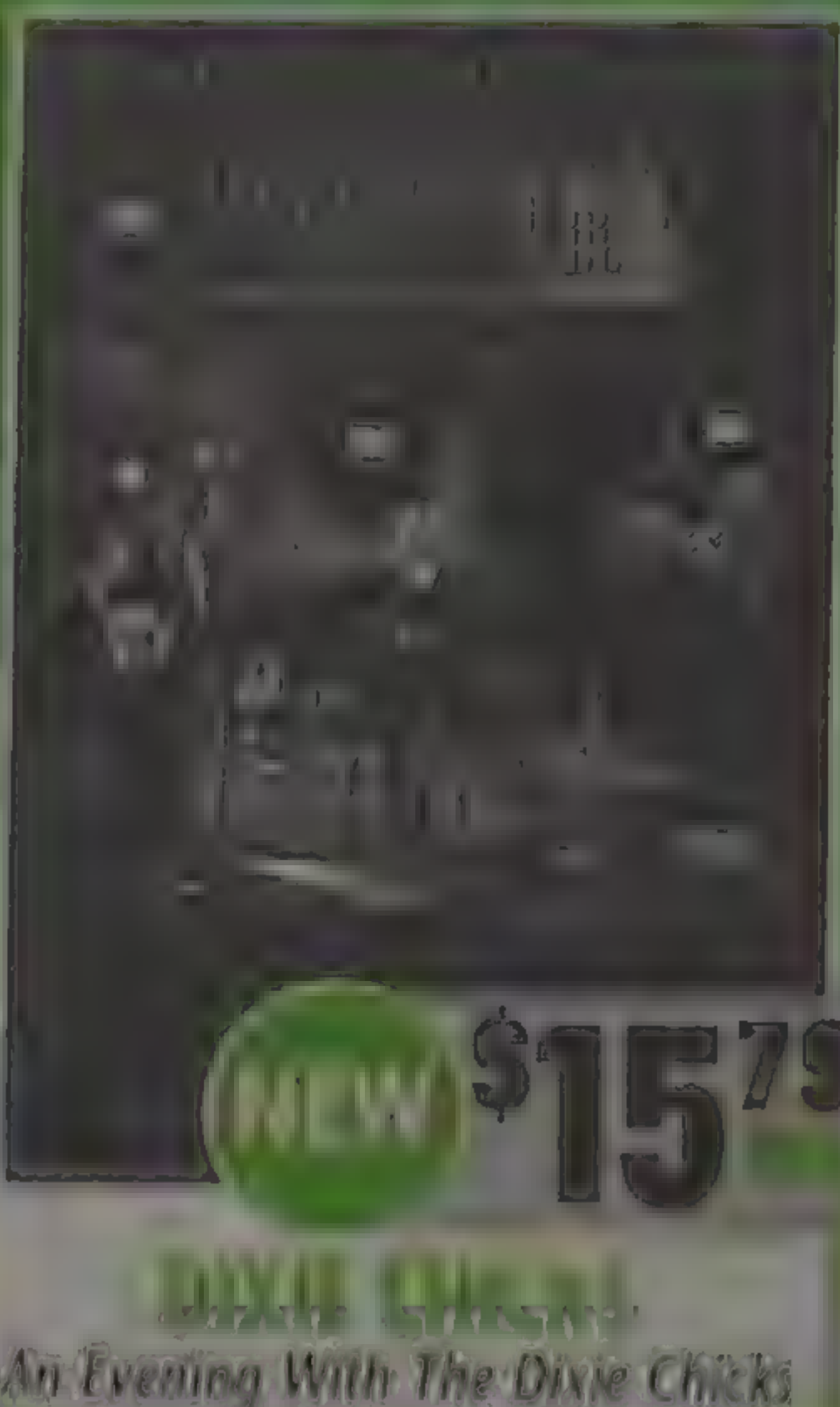
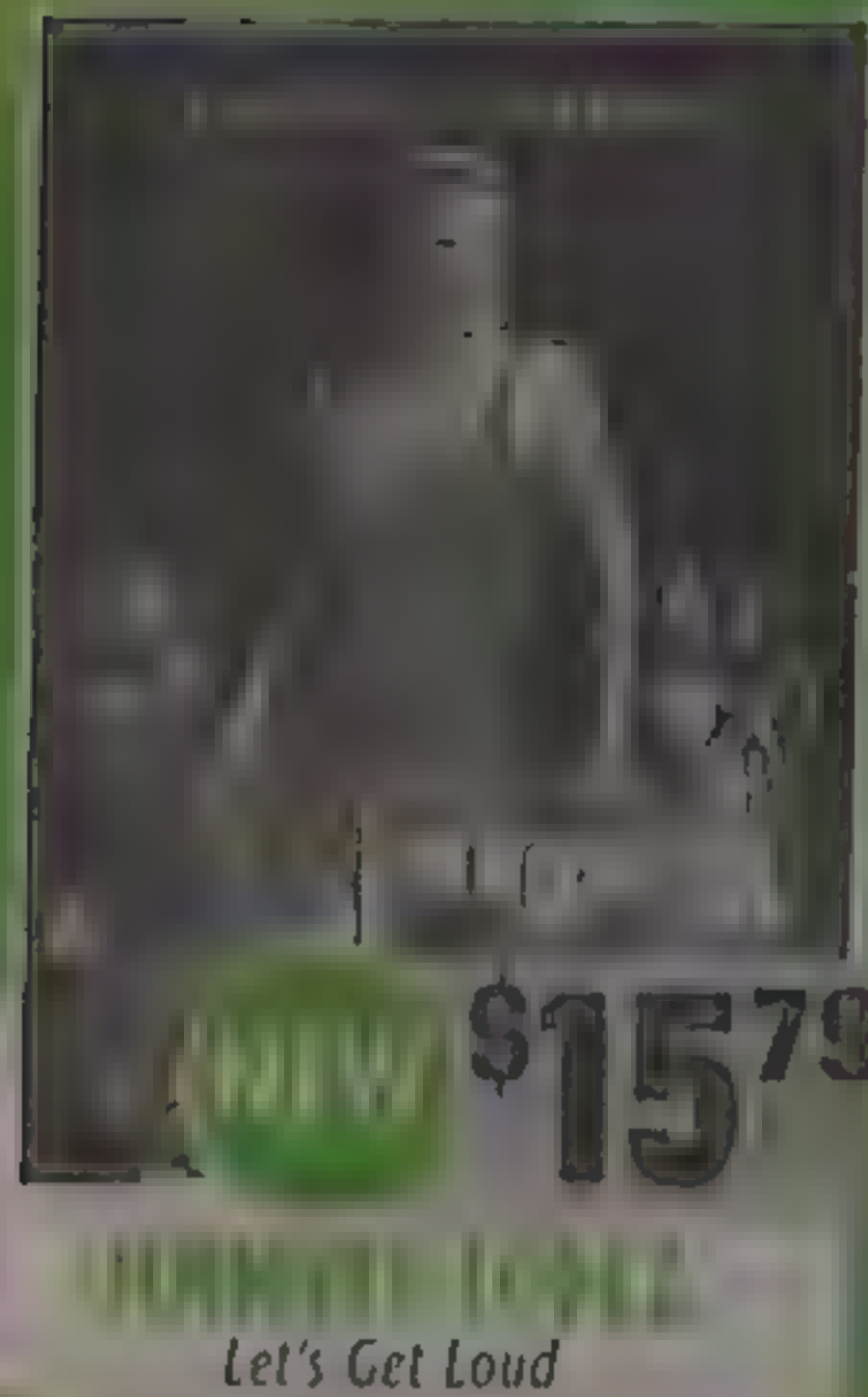
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MUSIC



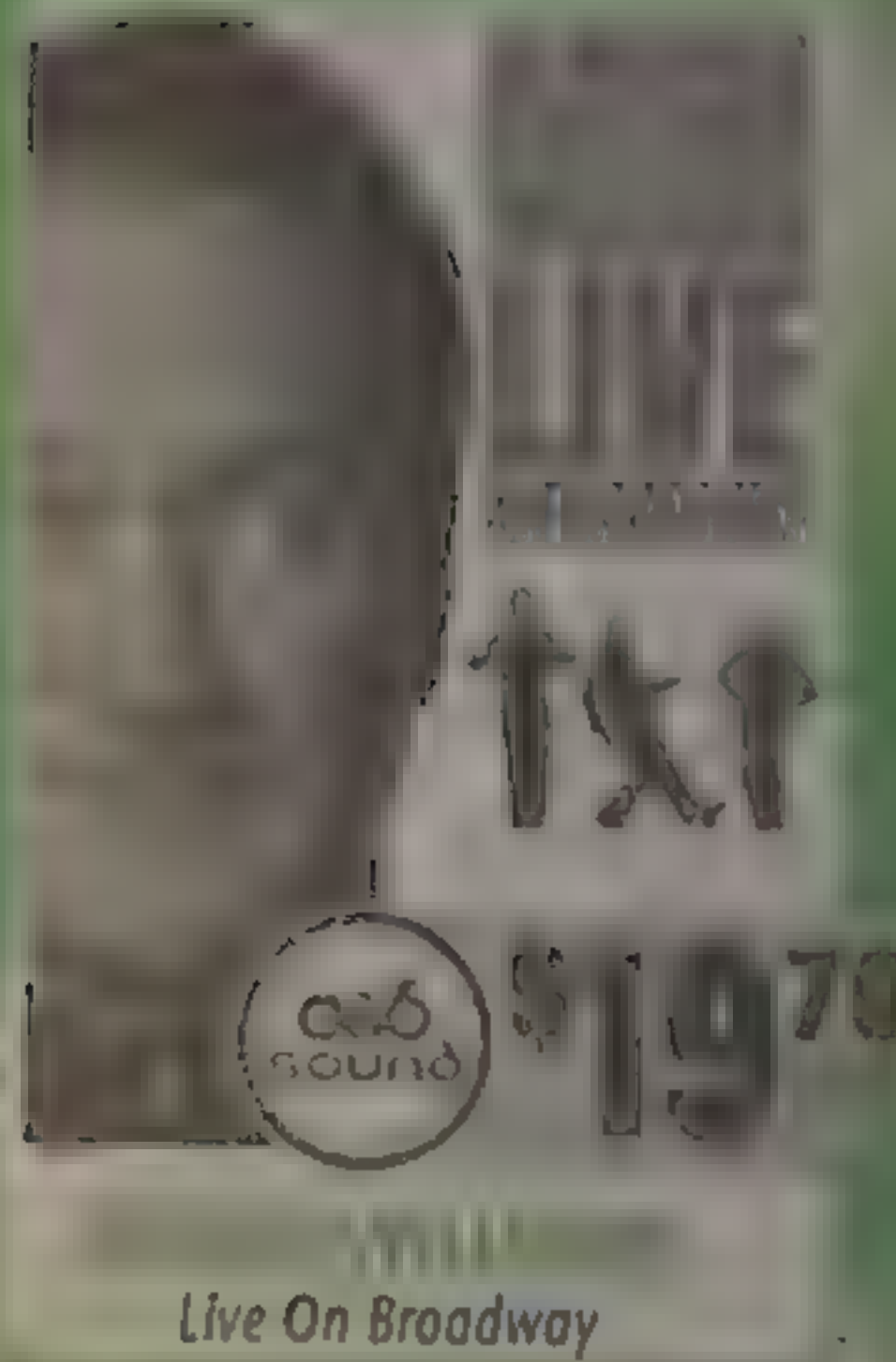
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Getting Professional Phelps

Slide guitar virtuoso Kelly Joe Phelps turns literary on new CD

By TERRY PARKER

When he's not playing gigs, contemplating the human condition, weaving his discoveries into song lyrics, or getting into trouble of one kind or another, Kelly Joe Phelps might well be found reading a good book. Lately, for instance, he's been absorbed in the dense, labyrinthine oeuvre of reclusive American author Thomas Pynchon. But what might surprise and even alarm fans is what the folk-and-blues man *isn't* doing much of these days: smokin' on the slide guitar.

After playing the instrument with increasing skill for 30 years and earning a reputation as an American virtuoso slide player—he's even released instructional videos—Phelps, 43, gently laid the guitar down a few years back and picked up a pen and paper. It's not that he doesn't care about the music any more. Truth is, he cares about it more now because it needs to nourish the words and infuse them with energy. But it's those words—the ones he's always scribbling down when he's reading, walking, touring or sitting quietly—which have given him renewed vitality and purpose.

"Four or five years ago, guitar was in the front and everything

else serviced that. I was a guitar player," Phelps says from his home in Vancouver (that's Vancouver, Washington). "I've found this new interest in a different corner of music. I'm less concerned about how much guitar I'm playing." And how have his fans reacted? He

PREVIEW ROOTS

figures he's probably lost a few old ones and gained a few new. "I can't second-guess anybody and their taste. I can't make myself responsible to make them happy. I don't know how to make them happy. The only thing I can be responsible for is to be honest—honest with myself."

IT STARTED WITH his last album, *Sky Like a Broken Clock*, released two years ago as a follow to the contemporary blues gem *Shine Eyed Mister Zen*. For the first time, Phelps invited some friends to record with him on *Broken Clock*. With his new CD, *Slingshot Professionals*, recorded in Seattle, Toronto and Vancouver (that's Vancouver, B.C.), Phelps brought in a larger cadre of talented players to augment the musical composition. He even called on Petra Haden to sing backups on a pair of tracks, her voice soaring sweetly over his whiskey-smooth tones. Like *Broken Clock*, the bulk of the new tracks were recorded live in three days with a few elements added later as overdubs. "I would think we all consider ourselves musicians first and playing live gigs is our first motivation, says

Phelps. "Recording live is to capture that experience."

Canadian folk and roots team. Steve Dawson and Jesse Zubot played slide guitar, fiddle and mandolin on eight songs and are joining Phelps for some upcoming shows. (He'll play solo this week in St. Albert.) The west coast duo met Phelps about two years ago and a bond of music and friendship grew in haste. "They have very good instincts and we seem to mesh well. It's a comfortable situation. They're good improvisers," he says. "They're amazing musicians and good guys to spend time with outside of music too."

The songs benefit from all the new sounds: fiddle, piano, accordion, mandolin and bongos along with the standard harmonica, guitar, stand-up bass and percussion. Phelps has described the process as adding colours, foreign languages and new accents to his traditional sound. The result is a sensuous, layered mix of bluegrass and country-folk on the spine of the blues. Somehow it elevates the message giving the listener a little hope with in a sometimes yearning melody.

Whether Phelps was once, or is now, a slingshot professional is unknown. He only laughed when asked. The phrase, he says, was meant to conjure a feeling of young boys playing at adult titles but really just playing after all. The CD is full of images like that, little glimpses of people struggling with age, with grief, with lovers, with the bottle.

SEE NEXT PAGE

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MUSIC



music notes

By PHIL DUPERRON

My Malowany has a first name

Devilsplender (CD release party)
 • With Litterbug and Tom Cruise Missile • New City • Thu, Feb 20
 Devilsplender started out as an informal solo project so that Rob Malowany could have an outlet for his prolific writing and recording. But after spending time playing and touring with bands like Curveball Alley and Red, Malowany decided to retreat

into the studio and let the songs flow. He's produced, performed and recorded three discs in the space over the last two years, including *Snakes and Apples* and his newest, *Ring the Bells 'Cause We're Swinging Hammers*.

The fabled Bomb Shelter Studio, though, is simply his kitchen and living room. "I don't really have furniture," he says. "I have gear. I have two chairs just in case I have company; other than that, it's just basically my little studio."

Malowany says he's a big fan of studio albums and with *Ring the Bells*, he's created a fine example of one. It's a multi-layered disc with everything from found-noise experiments and instrumentals to delicate and heartfelt pop tunes. Robin Hunter provides some eerie lap steel on one song and Eric Newby plays guitar on another, adding more depth to the well-crafted album. Malowany is happy just making music on his own, but lately he's put together a steady live band that

includes Newby, drummer Sh. Hosegood and bassist Jamie L. Hunter will also step out onstage the CD release party tonight (Friday) at New City. "It's kind of like project," he says, "but I have some people that play with me we're slowly incorporating it in band sort of thing."

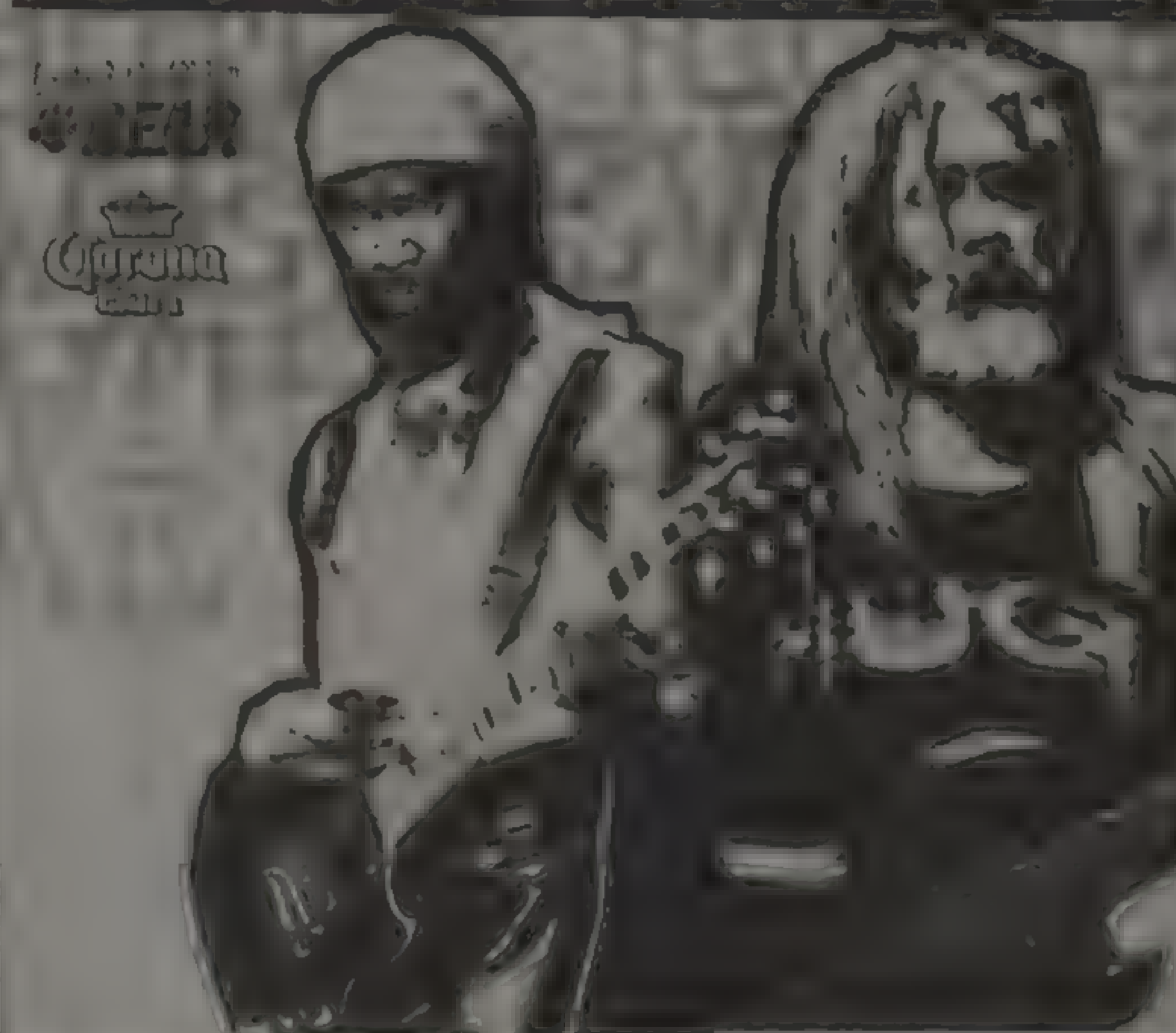
Twist and shout

Three Ring Rukus • With Ocean Away, Ryan Stock and Amber Lynn • Stars • Sat, Feb 22
 right up, boys and girls—the circus in town. Well, sort of. Stars promoter Shauna Sirockman says she wanted to organize a circus for her birthday year but her plans fell through. This year she's been running her own off to make her dream a reality, transforming Stars into a full-blown circus complete with music, magicians, firebreathers and of course, a sideshow. Local performance artist Ryan Stock

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ment—he's the latest addition to the infamous Jim Rose Circus and is currently shooting a commercial for their upcoming reality TV program. Luckily, his fiancée and partner Amberlynn is around to explain the show.

Amberlynn has plenty of circus credentials as well—she was a magician's assistant for several years before meeting Stock at the Fringe Festival a year and a half ago. With Stock's coaxing and her own God-given flexibility, she's since transformed herself into a contortionist. They've been busy doing shows around town lately, including a six-week run at the Armoury for its Heaven and Hell night. (Can you guess which part they provide?) "We weren't sure if it was going to go over too well," says Amberlynn, "but even the preps like our performance." She says their act takes traditional sideshow stunts like sword-swallowing and bug-eating, but gives them a modern spin. Instead of using fancy props, for instance, they tend to use common household items. Stock swallows coat hangers instead of swords and shoves a six-inch drill bit up his nose during his blockhead show.

"Our show is more along the lines of 'I can do this. I'm human and I'm really stupid, that's why I can do it,'" Amberlynn says. "If you wanted to do this, you'd be stupid too. But you could."

If you've got it, Faunt it

Faunts • With The Floor • Studio E (9812-95 St) • Fri, Feb 22 (9pm) High expectations and low results—kinda describes a lot of local bands, doesn't it? So why would a new band, one with an excellent new album but only a handful of shows to their name, title their debut CD *High Expectations/Low Results*? Isn't that a little... you know, self-defeating?

"Well," responds Faunts vocalist/guitarist Steven Batke, "a lot of the songs on the CD are about disappointment."

Geez, somebody call Dr. Phil.

But before you think that these local newcomers are a bunch of misanthropes, try listening to their new record. *HE/LR* is an atypical blend of symphonic guitars, atmospheric vocals and rich textural keyboards that, while maintaining a definite air of melancholia, defies its title with an inherent optimism that lies just below the record's moody surface.

Moodiness aside, Faunts—which also features Paul Arnusch, Tim Batke and Dave Swanson—will be celebrating the CD's official release this Saturday at CJSR's infamous downtown haunt, Studio E. Accordingly, the show will also be simultaneously broadcast live on CJSR as part of *Smilin' Jay's Happy Hour*. —JERED STUFFCO

Dial M for Murdoch

Alex Murdoch • With Andy Donnelly and band, Chris Wynters, Melissa Majeau and Robin Hunter and the 6 Foot Bullies • Yardbird Suite • Sun, Feb 23 (7:30pm) Alex Murdoch is one of this city's hottest singer-songwriters. He came here from the frozen wastes of the Yukon



The Johnsons • With Deville and Near Miss • New City • Fri, Feb 14 • reVUE The day of love got off to a bit of a slow start at New City. New Mexico's Texas offered up a competent but predictable pop/punk set. Calgary's Deville heated things up a notch or two and the band's members pressed their bodies up to the front to join singer Rich in the crowd. The troops into a small but energetic mosh pit. An impromptu jam session followed with shots of Jagemeister set the stage for local bluegrass. The Johnsons. Unfortunately they seemed unable to break through their recent hiatus and they'll have to try harder to impress next time around. Things ended with a bang, though, when faulty wiring set off a fire alarm, forcing everyone out into the frosty night. —Phil DUMERON

two years ago but it wasn't until last year that he got his act and his band—Doug Organ on keyboards, Allan Wallis on guitar, bassist Jon Nordstrom and drummer Chris Bernardchuk—together and started playing around town. Murdoch received a warm welcome from Edmonton's music scene, but our recent spate of wintry weather was enough to send even a seasoned Yukoner packing. "I'm having a bit of a hard time these days," says Murdoch. "There's too much snow!"

So it's time to raise a little cash to take the band to Canadian Music Week, the annual industry showcase in Toronto, to solidify the interest his album *Polyphonic* has been piquing. Since it came out in 2001, Murdoch's powerful songwriting has been gaining positive reviews and a nomination at last year's Prairie Music Awards for best pop album. He's already secured a publishing deal with Pure Music, but it's always worthwhile to explore all your options.

It's important for bands heading out to showcases like CMW to already have a little buzz about them or risk getting lost in the crowd. Luckily for Murdoch, some of those ever-elusive industry folk already know about him. "I've been slowly building up some awareness of me to the industry, so it's kind of cool," he says. "I'm at the point where I feel very confident I'll have a turnout. People know who I am and they'll show up. Each time, something more happens."

Murdoch knows he's got it pretty good, because he's seen plenty of new bands expending a lot of fruitless time and effort trying to catch the eye of jaded A&R reps. "It's kind of frustrating," he says. "There's a few people that will purposely go out and check out new stuff, but for the most part it's just a reason for them to all get together and party."

Tenacious D

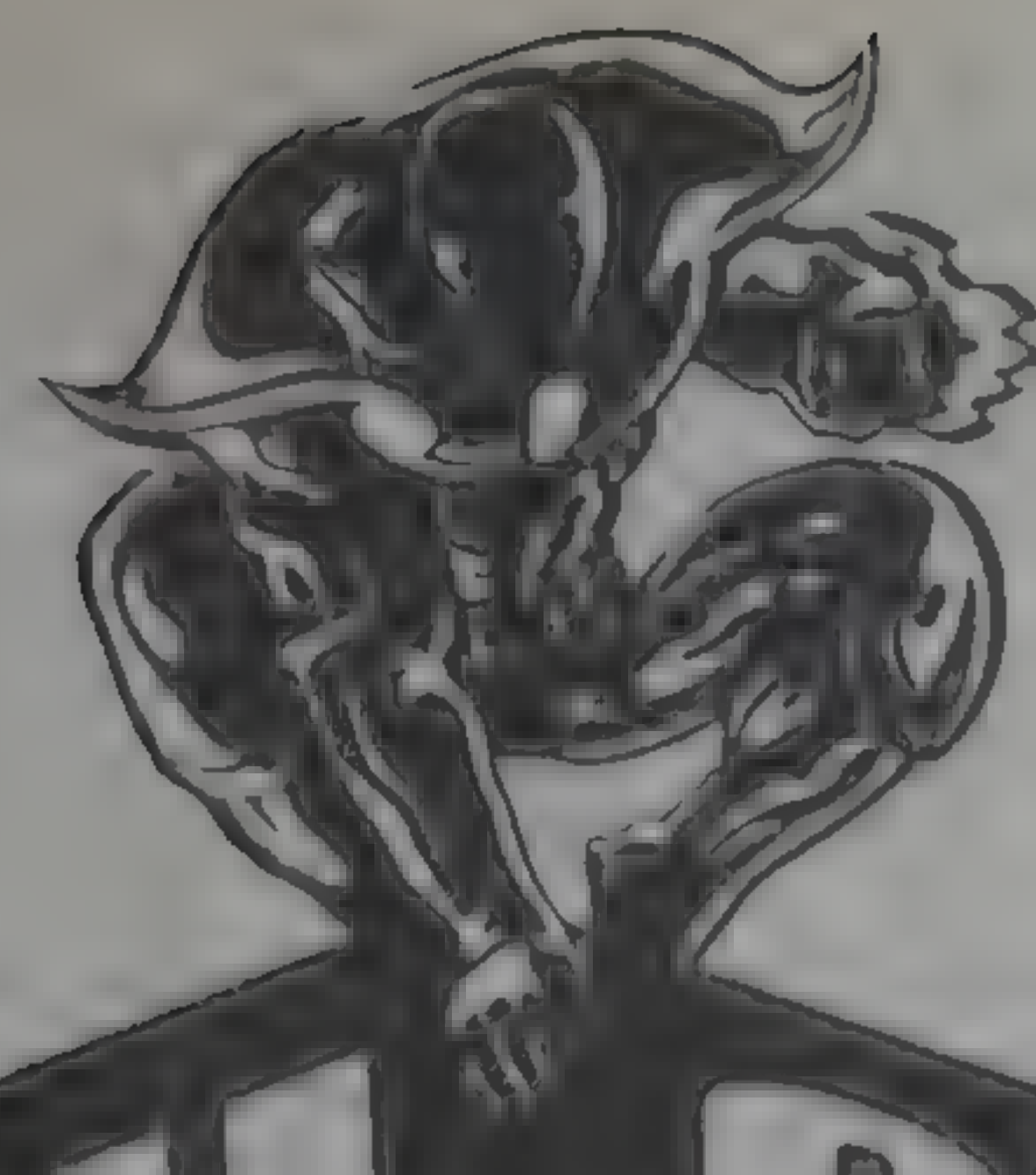
D. Rangers • Black Dog Freehouse • Wed, Feb 26 The liner notes of Winnipeg band D. Rangers' debut disc speak of a rip-roarin' history far deeper than the twentysome-

thing faces of the players could possibly support. It's all part of the band's old-school bluegrass shtick, says singer/banjo player Dink Jebkins, who heads up the band (which also features guitarist Eldon Maines Sr., mandolin player Dixon Mason and muckbucket bassist John T. Plumeray on the muck bucket bass). They started strumming out the heavy bluegrass three years ago and needed to add a little something to the act while they were getting going.

"We needed to add ham factor to the set," says Jebkins, "because we weren't very good at playing this kind of music. We were just learning to play banjos and mandolins and we were pretty slack. So we figured if we're gonna go out and play live, we better be fucking hammy about it because people aren't gonna want to listen to this. They might want to see it, but I don't think they're gonna want to listen to it. That was the inspiration to just go balls-to-the-wall with the full shtick. Now that we're getting half-decent it's still there, but it doesn't have to be the focus."

While the album looks and sounds like a relic from a bygone era, there's an unmistakably modern edge to the combo's whisky-soaked songs. "We're all young guys who came to bluegrass via some other grittier or heavier kind of thing," says Jebkins. "We were all metalheads or punk rockers in high school. We found country music at some point and just by the pure nature of our characters we couldn't help but let the rock 'n' roll bleed into it."

The *O Brother, Where Art Thou?* soundtrack phenomenon may have boosted the public's interest in modern bluegrass, but Jebkins says the D. Rangers dig into the genre's primordial past. "You listen to some of that Bill Monroe from the late '40s or whatever," he says, "and you think there's not too much that makes it different from any punk rock I ever listened to. It has about as much aggression as anything. The attitude hasn't changed a bit—just the instruments and the sound. In a lot of ways even the chord progressions and the chords haven't changed. There's still three chords in a song." ☺



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Tom Cruise Missile

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honeysuckle serontina
ghosts of modern man

Feb 27
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Feb 28
Hot Water
Music
The Wolfnote
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THU
LIVE MUSIC

BLUES ON WHYTE
Maurice John Vaughn;
no cover

**CASINO YELLOW-
HEAD** Spiral
(rock/pop)

FOUR ROOMS
(EDMONTON) Dan
Skakun Trio

JASPER PLACE HOTEL
Hugh Betcha and His
Okie Dokie Orchestra

KINGSKNIGHT PUB
Good Morning Winston

LION'S HEAD PUB
Tony Dizon

NEW CITY LIKVID
LOUNGE Devilsplender
(CD release), Litterbug,
Tom Cruise Missile

ROSE AND CROWN
PUB Chuck Belhumeur

SHERLOCK HOLMES
(CAPILANO) Daryl
Kitlitz

SHERLOCK HOLMES
(DOWNTOWN) Jimmy
Whiffen

SHERLOCK HOLMES
(WEM) Tim Becker

UBER LOUNGE
Crush; no cover

DJS

THE ARMOURY
Ball Night; Top 40

JOINT NIGHTLIFE
Hard house with Lisa
Lashes (UK), Serotonin
(Calgary), Greg Wynn,
Jeffree (Van.), Darcy
Ryan, Mike Shoaf; \$15

MAJESTIK
House/breaks with
Tripswitch, Sweetz, and
guests

POWER PLANT
Higher Education:
house/techno/trance
with Abacus, Trapz and
guests

PURE RetroElectro:
electro with Richard
Delamar

STARS Snak Pak, Fat
Dave; 9:30pm

RUM JUNGLE Ladies
Night: top 40 music

FRI
LIVE MUSIC

BLUES ON WHYTE
Maurice John Vaughn;
\$3

CAPITOL HILL PUB
The New Old Boys

**CASINO (EDMON-
TON)** Ossie and Harriet

**CASINO (YELLOW-
HEAD)** Spiral
(rock/pop)

**FORTY FOUR MAG-
NUM** Mr. Lucky (blues,
boogie, R&B); 9:30pm-
1:30am; no cover

FOUR ROOMS
(EDMONTON) Blake
Kinley Trio

**FOUR ROOMS (ST.
ALBERT)** Jeff Hendrick

FOX AND HOUNDS
Half Cut (CD release)

HIGHRON CLUB
Monkey's Uncle

JASPER PLACE HOTEL
Hugh Betcha and His
Okie Dokie Orchestra

J.J.'S PUB Mealticket
(rock)

KELLY'S Shane Young

KINGSKNIGHT PUB
Stiff

L.B.'S PUB Whiskey
Boys

LION'S HEAD PUB
Tony Dizon

LONGRIDER'S Doug
and the Slugs; \$6

NEW CITY LIKVID
LOUNGE Mico,
Honeysuckle Serentina,
Ghosts of Modern Man

PROVINCIAL
MUSEUM THEATRE
Dry Branch Fire Squad;
7:30pm door

RED'S Resonance, The
Droques

RISING SUN CAFÉ
AND SOBER DANCE
CLUB Stranger; 8-
12pm; \$6 guest, \$5
member

ROSE AND CROWN
PUB Chuck Belhumeur

SHERLOCK HOLMES
(CAPILANO) Daryl
Kitlitz

SHERLOCK HOLMES
(DOWNTOWN) Jimmy
Whiffen

SHERLOCK HOLMES
(WEM) Tim Becker

SHERLOCK HOLMES
(WHYTE AVE) Derrick
Sigurdson

SIDETRACK CAFÉ
Pocket Dwellers; \$8

ST. BASIL'S

CULTURAL CENTRE
Full Moon Folk Club;
Karen Savoca with Pete
Heitzman; \$16 at the
door, children under 12
half price (at the door
only); tickets at TIX on
the Square

STARS Inventing the
Wheel, Cranston
Foundations

SUGAR BOWL Brenn
Hill, Kat Danser, Bob
Jahrig; 9:30pm; \$5

TIM'S GRILL Tanyss
Nixi (folk); 9:30pm; no
cover

UBER LOUNGE
Crush

YARDBIRD SUITE Pete
Christlieb, Doug Riley
Quartet; 8pm door,
9pm show; \$12 mem-
ber, \$16 guest; tickets
at TicketMaster

ZENARI'S ON 1ST
Dawn Chubai Trio

DJS

THE ARMOURY
Heaven and Hell: Top
40 dance, retro

BACKROOM VODKA
BAR Top 40 with Sunni
Sidhu

BOOTS Retro dance

BRONZE ON 5TH Top
40/hip hop/R&B with
Friday Night Fever

BUDDY'S NIGHT
CLUB Top 40 with DJ
Arrowchaser

CALIENTE NIGHT
CLUB Funktion Friday:
hip hop/R&B with DJ
Invinceable, MC J-
Money

CLIMAXX AFTER
HOURS House/trance
with Mr. Anderson,
Shortee

COWBOYS Ladies
Night; top 40 music

HALO Pulse: progres-
sive with Darcy Ryan,
Mike Shoaf

JOINT NIGHTLIFE
Fresh Fridays: R&B, hip
hop with Urban
Metropolis Sound
Crew; no minors

MAJESTIK Hip hop
with DJs Suspect,
Jpleeze and Westkeyzel

PURE
House/trance/top 40
with DJ Dragon

THE ROOST House
with Alvaro, Headspin,
Diabolik, Topaz, Yvo

ROXY ON WHYTE
Top 40 with DJ Extreme

SAVOY Eclectonica
with DJs Bryana, Chns

STARS Snak Pak, Fat
Dave; 9:30pm

SUBLIME Hard dance

with Astrotrip; \$2

TONIC AFTER DARK
Casino Night at Fluid
Fridays: top 40 dance
with DJ Philler

Y AFTERHOURS
F&K It Fridays:
house/hard dance/d 'n'
b with Tripswitch,
Sweetz, Remo, Bounce,
Old Bitch, Jameel, LP,
Degree and MC
Flowpro, Colin Rutt

SAT
LIVE MUSIC

BLACK DOG Hair of
the Dog: Geoff Berner;
no cover; 4-6pm

BLUES ON WHYTE
Maurice John Vaughn;
\$3

BRINNE DOON
COMMUNITY HALL
The Alberta Roots
Music Society; Wendy
McNeill (CD fundrais-
ing concert), Rhonda
Stakich; \$12 adv, \$15
door; tickets at
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Myhre's Music, Sound
Connection, TIX on the
Square (420-1757);
7pm door, 8pm show

CAPITOL HILL PUB
The New Old Boys

**CASINO (EDMON-
TON)** Ossie and Harriet

**CASINO (YELLOW-
HEAD)** Spiral
(rock/pop)

FOUR ROOMS
(EDMONTON) Blake
Kinley Trio

**FOUR ROOMS (ST.
ALBERT)** Jeff Hendrick

FOX AND HOUNDS
The Phi-Effect, Baring
Ground

HIGHRON CLUB
Monkey's Uncle

JASPER PLACE HOTEL
Hugh Betcha and His
Okie Dokie Orchestra

J.J.'S PUB Mealticket
(rock)

KELLY'S Shane Young

KINGSKNIGHT PUB
Stiff

LION'S HEAD PUB
Tony Dizon

LONGRIDER'S Doug
and the Slugs; \$6

L.B.'S PUB Whiskey
Boys

OTTAWELL PUB Mr.
Lucky (blues, boogie,
R&B); 9pm-1am; no
cover

POWERPLANT Chunk,
Amoeba, Stutterkiss; no
minors event; \$7;

8:30pm door

RED'S Voice for
Animal's Benefit
Borderline, Gate, Bo-
all ages licensed ever
8pm door, 8:30pm
show

SEEDY'S The Frankins
The Homewreckers

SHERLOCK HOLMES
(CAPILANO) Daryl
Kitlitz

SHERLOCK HOLMES
(DOWNTOWN) Jimmy
Whiffen

SHERLOCK HOLMES
(WEM) Tim Becker

SHERLOCK HOLMES
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Sigurdson

SIDETRACK CAFÉ
Feeding Like Butterflies
\$10

SPORTSMANS CLUB
Bad Habit

STARS 21st Centruy
Side Show, Oceans
Away; 9:30pm

UBER LOUNGE
Crush; \$5

YARDBIRD SUITE Pete
Christlieb, Doug Riley
Quartet; 8pm door,
9pm show; \$12 mem-
ber, \$16 guest; tickets
at TicketMaster

DJS

THE ARMOURY Top
40 dance

BACKROOM VODKA
BAR Flava: hip hop
with Shortround

BOOTS Flashback
Saturdays: retro
dance/house with
Derrick, Manny
Mullatto

BUDDY'S NIGHT
CLUB Animal Night
Top 40 with DJ
Arrowchaser

**CLIMAXX AFTER-
HOURS** House/hard
dance with Wil Danger
Tomek, LP, Protège

DONNA'S Jungle Love
d 'n' b with DJ Celcius
and guests

HALO For Those Who
Know: deep house with
Junior Brown, Remo
Simon Locke

MAJESTIK Ladies
Night: house/progres-
sive with Anthony
Donohue, Derkin, Juice

PURE
House/trance/top 40
with DJ Dragon

RISING SUN CAFÉ
AND SOBER DANCE
CLUB Hip-Hop and
dance with DJ Young
Desperado; 6pm-4am
\$7 guest, \$5 member

ROXY ON WHYTE
Top 40 with DJ Extreme

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MUSIC

The McNeill player report

Wendy McNeill's upcoming concert will benefit the *Common good*

BY JENNY FENIAK

Since moving back to Edmonton nearly eight years ago, Wendy McNeill has earned a reputation as one of the city's most eccentric and individualistic songwriters. She's also learned a thing or two about playing the game along the way. "It's so funny," she says, "because you think that it's the writing that is the creative part, but that's just a fraction of the creativity. The bigger creativity is how you support your life with that little dough. I think that is the task—the challenge—of the independent artist is to try to do as much as you can with as little money as you can."

McNeill will live up to that challenge with her pre-release concert this Saturday for her new album *Such a Common Bird*. Not only will the event hopefully secure enough money to allow her to finish recording it, but she's also arranged a night of entertainment that's more than another plain old gig. The multimedia extravaganza will include modern dance (McNeill's original field of study) and performances by an array of local minstrels, including saxophonist Brett Miles, trumpeter Bob Hildesley and cellist Sarah Tungland. McNeill has also welcomed a talented bunch to play on her album as well. "There'll be a lot of other people on it, but still with that sparse feel," she says. "That's kinda what I like, having a lot of texture. Sort of dense and then, like, pulling it away and then building it back up again. I'm hoping that's kind of the effect that happens so it still feels sparse, but there's still a lot there."



Saturday's show will also mark the premiere of McNeill's first music video, shot by local filmmaker Dave Morgan. "The way that it's done," McNeill says, "it's not like your usual music video that has lots of cuts and is fast, fast, fast and close-up, close-up, close-up." Instead, Morgan creat-

PREVIEW FOLK

ed the clip's *film noir* atmosphere by shooting it in an older building in five long sequences. "I started watching a lot of [film noir from the '40s]," McNeill says, "and I find that it's really a lot like my music's been so far, which is kind of stark. It's got this real contrast between light and dark."

SUCH A COMMON BIRD will be McNeill's first disc since 2001's shockingly sensitive *What's Your Whiskey Baby?* A three-song demo will be available at the show to give audiences a taste of her most recent work. While McNeill's French-Acadian background is hinted at by her talents on the accordion, which aptly com-

plements her considerate and honest lyrical insights into our social condition, McNeill displays a newfound willingness to express the lighter side of her personality in her music.

After spending much of last year on the road as part of the Rambling Roses Review, McNeill has done her fair share of learning and growing. Along with Luann Kowaluk and Jen Kraatz, McNeill performed all over North America, an experience she describes as nothing less than mind-blowing. "Being a loner," McNeill says, "and actually accepting you're with these people for a few months now.... [You realize] you'd better just get to know each other. I think that blew open a lot of doors for me, lots of my own little barriers, and I think it made me more willing to work with other people. Just being not so serious about trying to keep something in its form, you know? Like whatever—learn, feel, go with it." ☺

WENDY MCNEILL

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Berner, baby, Berner!

Geoff Berner has solved the riddle of the accordion *Not*

by DAN RUBINSTEIN

A lot of people are looking out for an accordion-schlepping singer/songwriter Geoff Berner. There's his friend Samantha Parton of the Be Good Tanyas, who calls his new disc the album of the year and says it takes her cry.

There's Canada's indie-country "it" girl Carolyn Mark,

whose endorsement claims that "At our house, we love to sing along to 'Maginot Line,'" a WWII-inspired parody on Berner's Churchill-inspired *We Shall Not Flag or Fail, We Shall Go On to the End*. There's his former tourmate Orb Lund, who says "I love Berner's music. He'd be a good cardplayer, too, but he'd only apply himself."

Beyond all this earthly acclaim, however, Berner has been getting good career advice from his dead relatives (especially his great uncle Archie) since his band Terror of Tiny Town broke up three years ago. "They say things like 'Way to go' when I fuck up," Berner reports from his home on the east side of Vancouver, where he moved after growing up on the affluent west side. "They just chime in," he continues, "and the more you listen, the more talkative they become." The voices have told Berner to play more klezmer and encouraged him to go solo, even when a lot of his friends disagreed. "Living with the dead," says Berner, "just don't know people the way the dead do."

Berner seems to know people. In *We Shall Not Flag or Fail*, 10 songs culled from his adventures and encounters on the road over the last couple of years, offers "way too much insight into human nature," boasts in his press kit. But there's a catch (as in *Indie*).

brag behind that claim, a self-deprecating sense of confidence that's rooted in Berner's readiness to say and sing what's on his mind. Because there's no real gap between the personal and the political anyway.

"Everything is about life," Berner says about the songs on the album, which is not so much a photographic snapshot as it is a stew of raw ingredients he accumulated while travelling through Europe and North America. "There's no real separation between politics and sex and music and food."

It's all about how we're going to live our lives. The only way political art is good is when it contributes to somebody feeling something. So this is about the plan, the priorities—and how we're going to have a good time. Maybe people have a good time when they go out and watch the Wallflowers. But I doubt it.

UNLIKE WALLFLOWERS POP, *We Shall Not Flag or Fail* is a unique voyage. It visits the Jesus billboards of European churches ("Volcano God"), the seedy seductiveness of Prague ("Clown & Bard") and the French army's foolish trenches ("Maginot Line"). It eavesdrops on "Sheila gives blowjobs for \$10!" conversations on Vancouver's downtown skid row ("We All Gotta Be a Prostitute Sometimes") and never-ending wrist-bending in Edmonton bars ("The Way That Girl Drinks Beer"). And it even takes time out for a little love; "Beautiful in My Eyes" and "Iron Grey" are both heartbreakers.

When he writes lyrics, Berner doesn't follow any rules. (Besides, he says, there are no positive song-writing rules—only negative ones like "avoid clichés" and "don't mention the rain.") You can write a good song by being brutally honest, he says. Or by telling a huge lie. "I just go," he explains, "and if it seems good, I keep going."

Musically, too, he just goes, put-

ting the polka back in folka and the clunk back in punk. With percussion from drummer/producer Wayne Adams and a smattering of violin, ukulele, stand-up bass and backing vocals supplied by talented friends, but no guitars anywhere on the album, Berner's accordion *Estrella* is the centrepiece of *We Shall Not Flag or Fail*. But not because it's unusual and raises eyebrows. He plays accordion because it's real, because it's part

of his eastern European Jewish heritage (funny-smelling grandfathers and all)—and because, well, it *sounds* good. "In mainstream culture," Berner says about the New World tendency to seek distance from cultural reminders of the Old World, "there still is that value for slick, inhuman modernity. But on the fringes, people never stopped playing accordion."

"There should be room for everything," he continues. "Pressure

to conform is bad. Because monocultures are weak. Monocultures in agriculture, in human culture, in politics—they weaken the organism and make it susceptible to sickness. This isn't rocket science. Everybody knows this. Everybody who's paying attention." ☐

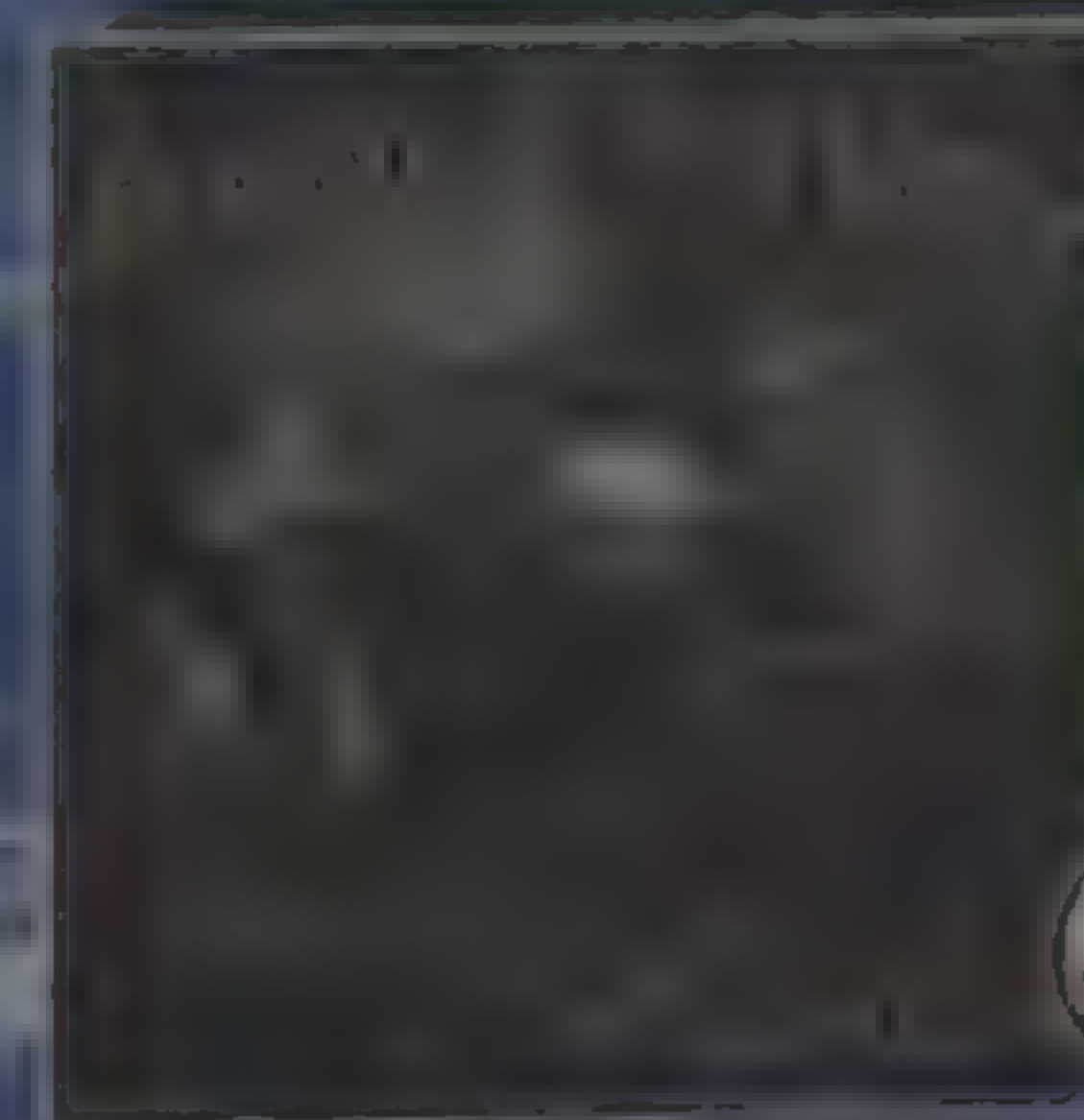
GEOFF BERNER
Black Dog • Sat, Feb 22
(afternoon show)

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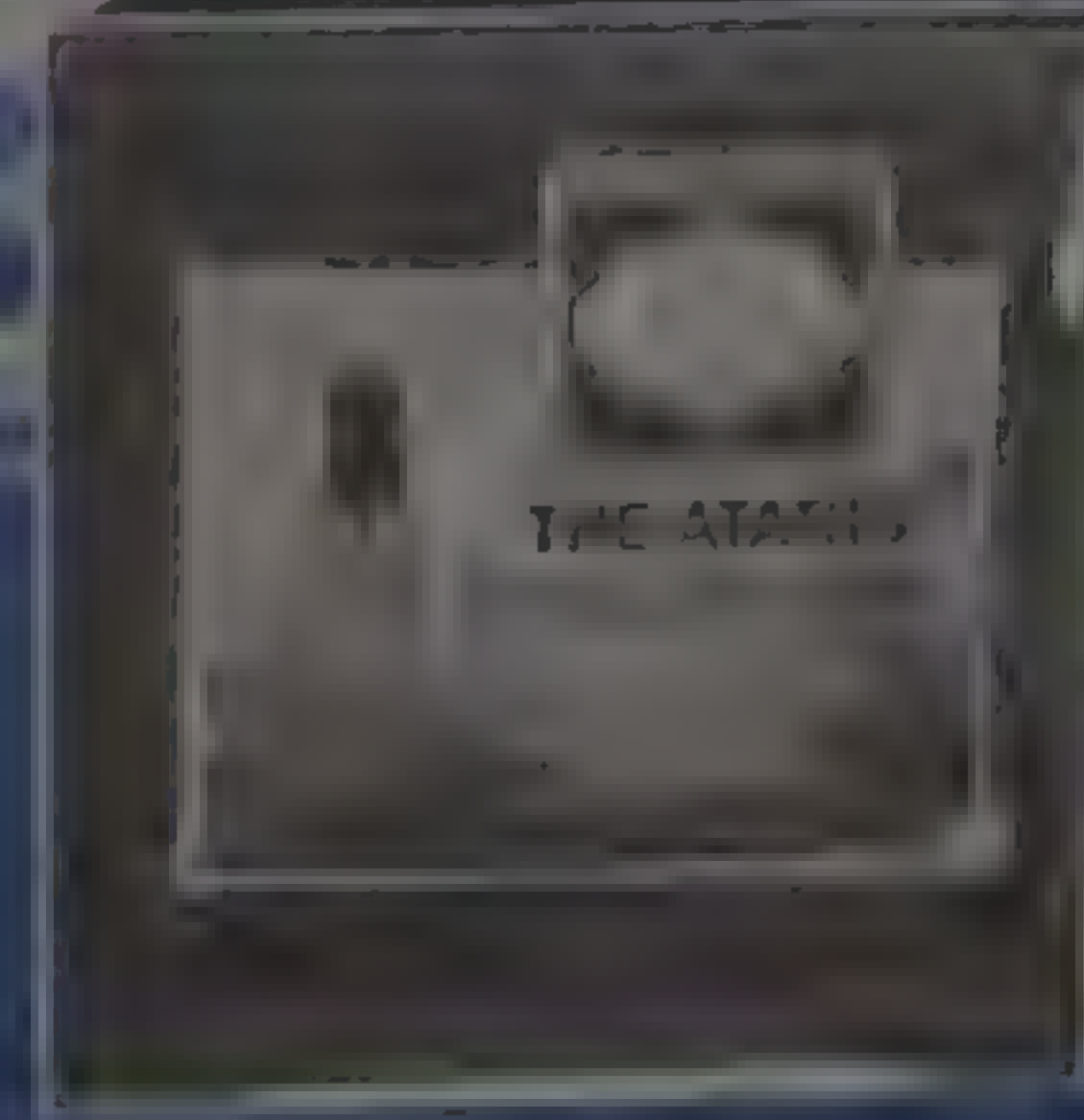


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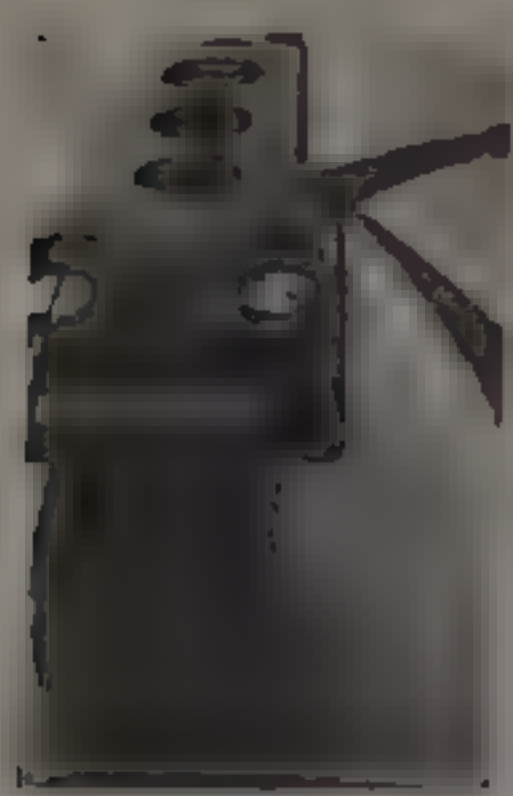
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bpm

BY DAVID STONE

Pure formalities

With things the way they are, the last thing you want to hear about is another club closing down. Yet a lackluster economy affects everything, even the entertainment business. First, we bade farewell to the venerable Rev Cabaret/Lush nightclub after 15 years of service. Now, we can add **Pure** to the list.

The Whyte Avenue club, established less than a year ago in the old Parlia-

ment/Rebar space by Therapy veterans Samson Chiu and DJ Dragon, has succumbed to the winds of change. There will be one last hurrah on Saturday, March 1 that is open to everyone.

Pure was created as an experiment of sorts, with the hopes of redefining what going out to a club was about. The emphasis was shifted away from marquee DJs and toward atmosphere, which could include anything from ice-carving to fire-dancing depending on the night you showed up, while patrons were invited to play games with each other. Sadly, the rumpus room psychology didn't seem to wash with the great Whyte way's cavalcade of partiers, who were more interested in chasing down some booty beats.

Alas, while Pure closes, other opportunities present themselves. With two house club nights already under its belt—Chocolate Sundays and Honey Wednesdays, both hosted by Remo—New City is working with new local production company I Like Stuff

to present a regular series of events, beginning next Thursday (February 27) with Seattle's **Donald Glaude**. The hyperkinetic DJ will be in town promoting the upcoming release of his new *Mixed Live* disc on Moonshine, recorded at Tall Paul's club Turnmills in London, England. Tickets are available at DV8, Foosh, Underground and New City, or at the door.

Even more pressing is tonight's (Thursday) gig over at the Joint, with U.K. hard house diva **Lisa Lashes** on the decks, presented by United. Lashes is the top female DJ in the world, if the *DJ* magazine Top 100 list is anything to go by, known best for her blend of uplifting and tough Euro house beats. She'll be joined by Greg Wynn and Calgary's Serotonin in the main room, while Darcy Ryan, Mike Shoaf and Vancouver's Jeffree will be holding down the second room with a mix of progressive house. Tickets are available at DV8, Foosh, Underground WEM and Sunkissed Tanning, as well as Ticket-

Master. There will also be an after party at Y Afterhours for those who are willing to rock into the wee hours.

On Saturday night, you can drop into Halo and help celebrate Junior Brown's birthday as he welcomes back Chicago's **DJ Heather**. A 10-year veteran of the house scene, Heather is one of the most imaginative spinners in North America, dropping disco classics alongside tougher techno-influenced records, and layering sounds with precision. She's earned the hype the old-fashioned way, spreading her sound by beating the pavement, mixtapes in hand, and beating the boys at their own game.

Next Saturday, you can check out a new night at the **Windsor Bar and Grill**, close to the U of A campus. Some enterprising young jocks have started up a night called Sonic Assimilation, which will cover the full spectrum of electronica. Opening night will feature Lowtek, 68K, Mike H and Galatea, with a few guests dropping in with their record boxes to spin a few tracks. Sounds like a pretty cool, laid-back affair.

A mixed dish of electronic beats is also on hand every Friday night at **Savoy**, served up by the enigmatic duo of Bryana and Chris. The Whyte Avenue lounge will also host a listening party on Tuesday night for two new releases on Nettwerk Records, *Chillout 2003* and the new album from the Verbrilli Sound, entitled *Leisure War*. Admission is free, and you might win some swag while you kick back and chill with your friends over some beverages.

Donald Glaude

For those who like to guzzle beer right from the pitcher, DJ Derkin, Kristoff and friends have an event just for you. Last month, the local hard trance jocks hooked up with other locals to hold a **White Trash Night** at a little pub called Jax's Bar. Carting their own system, the crew took over the establishment and rocked out a mixed bag of beats from house to trance. As you can guess, it was a party of extraordinary magnitude, so to prove they weren't joking around they've decided to do it again. So, if you're not doing anything Friday night, throw on that old Poison T-shirt and head back to Jax's Pub (124 St and 118 Ave) for some good ol'-fashioned irony-in-action. ☺

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STICK IN BLACK (EPIC)

Stick in Black was an amazing record—and still is. It's amazing on so many levels that you could probably write a thesis on it, but, in brief, it is undeniably the pinnacle of AC/DC's career, striking the perfect balance between the dry blues rock of the '70s (and the band's early career) and the bombastic hard rock that was to supersede it. Every song is a classic right out of the gate, the production and execution are flawless and the disc as a whole is a fitting starting point for Epic's massive plan to reissue the entire AC/DC canon.

What's most exciting about Epic's scheme is the prospect of the Connected interactive site you get to access with each disc. The site promises tons of unreleased audio, video, graphics and articles pertaining to each album and could take the whole interactive reissue to new heights in much the same way that DVDs have changed movie viewing. You even get a pretty meaty liner with lots of old pics and a 20-page album synopsis from the ubiquitous David Fricke. Bon Scott fans can also revel in the fact that all of the pre-BIB albums will be getting the same treatment. ★★★★★ —WHITEY HOUSTON

THE MUSIC (CAPITOL)

The Brits have always had a knack for making psychedelia sound somewhat pop. From Pink Floyd to Spiritualized, faded-out rock has been a specialty of these geezers, since jamming for endless hours, hammering their tremolo and reverb pedals, must take their heads off their damp, grey surroundings. Drop some Manchester-style grooves in the mix, and you've got a boovy rock outfit that fuses nasal blues with lanky rhythms and dense waves of controlled feedback.

In other words, you get *The Music*, a disc with an absolutely cheeky name but microscopic skill, echoing the influence of the Stone Roses, the Charlatans and Verve and throwing it all back out in a very epic led Zeppelin ever. Or check out the opus that is *The Music*—this isn't mope music by a long way. ★★★★★ —DAVE JOHNSTON

ORIGINAL SOUNDTRACK
MORVERN CALLAR
(WARP)

In director Lynne Ramsay's new film *Morvern Callar*—an acclaimed adaptation of Alan Warner's cult novel that has yet to arrive in Edmonton—Samantha Morton plays a young woman whose boyfriend commits suicide, leaving her behind a bundle of presents: a cowhide jacket, a cigarette lighter, a Walkman and a cassette tape labelled "Music for You." The film's soundtrack album is a more slickly packaged version of that mixtape and, rather than the dirgy mope-rock that you might expect, most of the selections are delicate electronic instrumentals from acts like Aphex Twin, Boards of Canada, Stereolab and Broadcast. Even the Velvet Underground song is a happy one—"I'm Sticking With You," which begins with the loopy, singsong quatrain "I'm sticking with you/'Cause I'm made out of glue/Anything that you might do/I'm gonna do too."

In fact, the album's tone gets less and less suicidal as it goes along, with tracks like "Cool in the Pool" (a goofball bit of Teutonic pop by Holgar Czukay) and Ween's simultaneously silly and haunting "Japanese Cowboy." The best song in the collection, however, is the most famous one: Lee Hazlewood and Nancy Sinatra's unforgettably schizophrenic 1967 duet "Some Velvet Morning," with its perfect blend of suggestive but incomprehensible lyrics, lush '60s orchestrations and a menacing undercurrent. With this much great music in the world, how could anybody think of killing themselves? ★★★★★ —PAUL MATWYCHUK

VARIOUS ARTISTS
WE'RE A HAPPY FAMILY:
A TRIBUTE TO THE RAMONES
(COLUMBIA)

As Stephen King points out in the liner notes to *We're a Happy Family*, every tribute album is a piece of shit. "This is the Fabled Automatic," he says. He then steps up to add that this record does not suck. The Ramones made great rock 'n' roll (true) and every artist on this tribute record also made great rock 'n' roll (perhaps). Punks might sneer at the inclusion of big-name iconoclasts like U2 covering "Beat on the Brat" or Marilyn Manson crooning a creeped-out version of "The KKK Took My Baby Away," and they can sneer away. The best thing about this disc is that it proves how widespread the influence of the Ramones really was, that their music spoke to every kid in every corner of the known world who felt shitty, beat-down and disconnected, and showed them they could say what they wanted and maybe, just maybe, people would listen.

The interpretations are wide and varied, from the bizarre (Tom Waits's "Return of Jackie and Judy") to the faithful (Ramones's "Sheena Is a Punk Rocker"), but every single one of them sounds sincere. Yeah, Kiss doing "Do You Remember Rock 'n' Roll Radio" might be a little crass, considering that the Ramones represented the opposite of what the painted Detroit arena rockers were all about, but let them grasp at credibility. In the end, it's all just rock 'n' roll anyway. ★★★★★ —DAVE JOHNSTON

STIFFED
SEX SELLS
(COOLHUNTER)

There's no doubt *Stiffed* will get a few comparisons flung their way with the coochie-coochie girlie rock on *Sex Sells*. No doubt singer Santi will be likened to a certain blonde sex bomb (who shall remain nameless). No doubt they've heard that before. Yup, no doubt indeed. No doubt about it! NO DOU—*Can I make it anymore fucking obvious?!* Zing! ★★★★★ —WHITEY HOUSTON

KELLY JOE PHELPS
SLINGSHOT PROFESSIONALS
(RYKODISC)

Mr. Slide Guitar has assembled another stellar cast of players for his fifth disc, including young British Columbia Weissenborn virtuoso Steve Dawson and his partner Jesse Zubot, who plays mandolin and violin. The pair nudges Phelps from blues into roots and bluegrass to delicious effect. The CD is a collection of short stories with Phelps, the wise narrator, recounting tales of beautiful losers, proud loners and cheeky outlaws in the tradition of Bruce Springsteen or Neil Young.

Building on the strengthened songwriting and fuller orchestration of *Sky Like a Broken Clock*, *Slingshot Professionals* shows a further progression on Phelps's part from guitar player to mature composer. Accordions, organs, bongos and strings of all sorts make up the rolling landscape and choppy seas beneath Phelps's thoughtful lyrics, delivered with his trademark earthy but seductive voice reminiscent of Mark Knopfler or Jay Farrar. The CD's melodious opener, "Jericho," sets a rolling pace which ebbs and flows through tender offerings like "Waiting for Marty" and "Not So Far to Go" to the juicy blues of the title track and "Knock Louder." He delves into a bit of country-folk with the likes of "Rusting Gate," "Circle Wars" and "Window Grin." This is good road trip music. ★★★★★ —TERRY PARKER

50 CENT
GET RICH OR DIE TRYIN'
(INTERSCOPE/UNIVERSAL)

Is it possible for anyone in rap to be more hated than Eminem? Well, yes, actually. What 50 Cent has managed to do, though, is not piss parents and activists off so much as people within the hip hop industry itself, especially for his much-discussed single, "How to Rob an Industry Nigga." Armed with words instead of bullets, the MC laid waste to at least 30 figures in the biz, provoking the ire of all. Naturally, Eminem and Dr. Dre stepped up, took the bruised and bloodied rebel and gave him an entire album on which to unleash his verbal assaults. You want gangsta? Here's the real deal. He's been shot and stabbed, kicked and beaten, and it's all in the music, which vacillates from narcissistic ("Patiently Waiting") to hilarious ("Wanksta"). His flow is occasionally awkward, but his confidence glosses over the stumbles. Step aside, Eminem—you've created your own replacement. ★★★★★ —DAVE JOHNSTON

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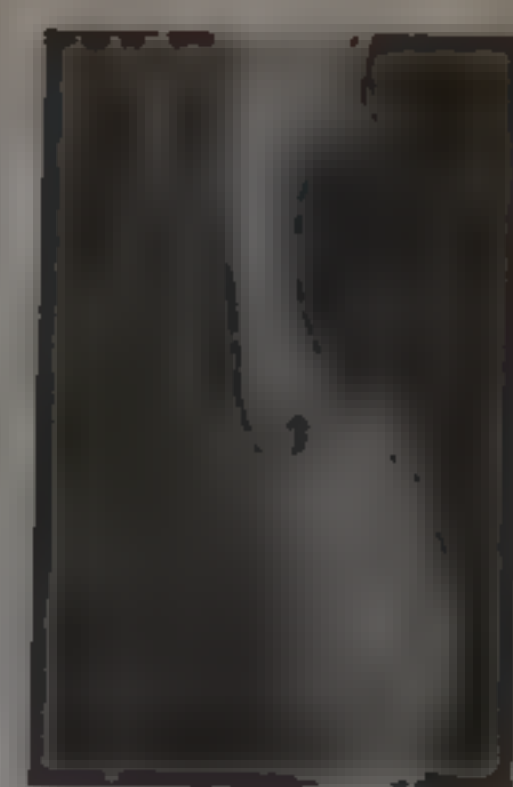
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MUSIC



classical
notes

By ALLISON KYDD

A song for Martin

Those who worried that letting **Martin Riseley** out of our sight meant we'd never get him back can breathe a sigh of relief. Elaine Calder, CEO for the ESO, announced last week that Riseley (Edmonton Symphony Orchestra concertmaster since 1994) returns to his usual desk next season after a year as interim associate concertmaster with the National Arts Centre Orchestra under NACO music director Pinchas Zukerman. "I have learned a lot from [Zukerman]," Riseley says, "about the violin, about different styles of orchestral playing and about music in general." He also says he's missed Edmonton's "supportive and appreciative audiences." Don't we feel good!

The sad thing about this news is that it means we'll possibly be saying goodbye to interim concertmaster John Lowry. Audiences have definitely warmed to him during the season, and I personally will miss his bow at the beginning of every concert—I can't believe I once suggested he didn't know how to smile. With the Calgary Philharmonic getting a bailout at the eleventh hour, at least we aren't sentencing him to unemployment when he leaves us. We've been lucky to have him, and with the ESO season only two-thirds over we'll be enjoying him for some time yet.

Few on the classical music pipeline were surprised when Edmonton Opera's mystery donor turned out to be retired University of Alberta chemistry professor Dr. Stuart Davis, this time proffering a \$100,000 cheque. Earlier in the year, Davis, whose donation of stocks turned the Winspear's concert organ dream to a reality, made another substantial donation to the ESO. The Edmonton Opera board of directors hopes that, with incentives such as this, the opera will soon return to producing more operas per season.

For its upcoming 40th season, however, it is sticking to three major productions: two Puccinis (*Turandot*, *Madame Butterfly*) and a musical (*South Pacific*). If that much Puccini seems too much of a good thing, it's also a promise kept, since the principals graciously waived their compensation payments

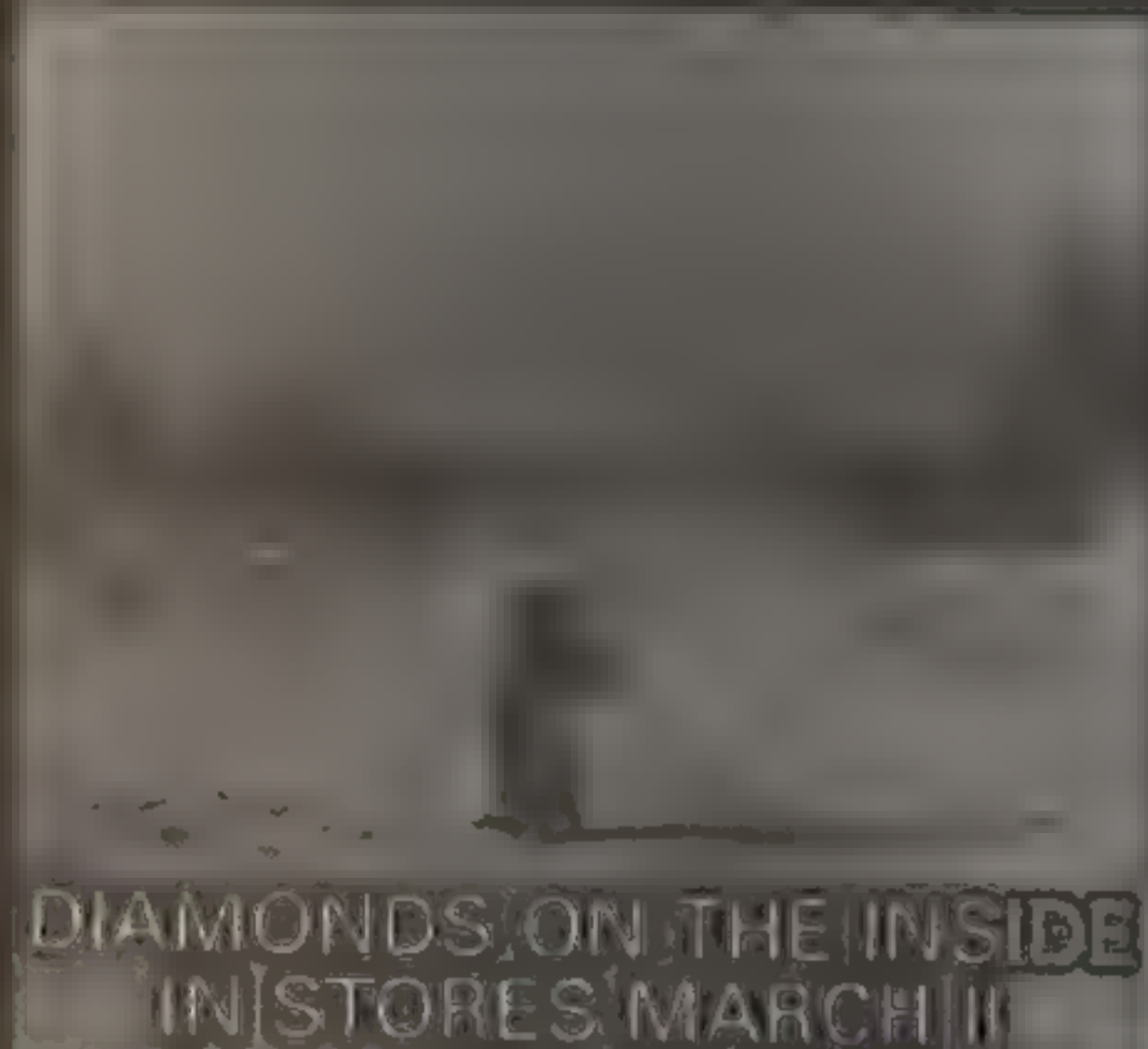
when *Turandot* was cancelled this season. As for *Butterfly*, 40 years ago launched the Edmonton Opera tradition, so it's only fitting that it should highlight the anniversary season. A crowd-pleaser, *South Pacific* moves the action to the southern hemisphere while maintaining the exotic locale.

Speaking of romance, **Trio Mondo of the Select Solrée Series** builds on the theme of love and the success of December's Christmas in the Parlour offering "Celtic in the Parlour" on Saturday, February 22. "It's a little Scottish, Irish and eastern Canadian to celebrate Robbie Burns, St. Paddy's Day and Valentine's," say soprano Judith Richardson, flautist Amity Mitchell and pianist Tammy-Jo Mortenson. The parlour in question is located at 10563-76 Ave., phone 450-2428 for more information.

Another Edmonton love affair continues on February 22, as Angela Cheng breaks in the new \$140,000 Steinway grand piano in Muttart Hall at Grant MacEwan's Alberta College campus, a gift from the Muttart Foundation on the occasion of its 50th year. The foundation will be sponsoring 15 concerts in all, and Cheng is also giving piano master class on February 23 at the university's Convocation Hall.

Dorie Gold and Sylvia Shadick-Taylor played to another full house for Music Wednesdays at Noon at McDougall United Church. Shadick-Taylor is well-known about town, but Gold is something of a newcomer and says this was her first solo recital. Currently polishing up her skills by taking lessons from Shelley Younge, Gold was formerly a music therapist in Vancouver. She also lived nine years in Seoul, Korea, where she was a founding member of the Seoul/Mates Trio.

Because Edmonton has such a rich musical life, it's seldom possible to focus very much on individual groups, even if they have contributed to that richness for many years. Such is the case with the **New Edmonton Wind Sinfonia**. Formed in 1976, it's made up of professional and semi-professional musicians from Edmonton and area, many of them also representing other walks of life. What they share is an enthusiasm for promoting wind and percussion repertoire to audiences of all ages. Besides commissioning new works by such composers as Dr. Malcolm Forsyth, who performed with the group for many years, and being invited to perform in music conventions, festivals and conferences in France and across Alberta and Canada, the Wind Sinfonia holds regular concerts in Edmonton. The next one takes place on February 27 at Convocation Hall. And there's food for after! ☺



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Mifune valentine



The Bad Sleep Well

Four-film Kurosawa series is a great summary of Japanese master's brilliant oeuvre

by JOSEF BRAUN

The late Akira Kurosawa (1910-1998) is perhaps the most truly international of the world's greatest filmmakers. Though critics spent decades trying to come to terms with the blurry East-West binaries that pervade his films, what's so distinctive about Kurosawa's work (and perhaps what perhaps explains its enduring popularity) is the way it incorporates so many threads of global culture—from American pulp novels to Shakespeare and Dostoyevsky to John Ford westerns and Samurai legends—to define what can now be known as Japanese modernism. And his embrace of a new, non-xenophobic aesthetic for post-war Japan has been as integral an influence on Japanese filmmakers as Nagisa Oshima and Takeshi Tanaka (not to mention hipster novelists like Haruki Murakami) as it has been on the cinema of Sergio Leone, Alain Resnais, George Lucas and Jim Jarmusch.

Picking up a quartet of gorgeous new 35mm prints from the series that's been crisscrossing North America for several months, Metro Cinema is presenting an Akira Kurosawa Retrospective running this Friday. Collectively, the retrospective provides as solid an overview of the filmmaker's 31-year career as any four pieces can. No other foreign director is so well-represented at the local video store, yet I can think of few filmmakers whose work demands the grandeur of the big screen more. This weekend, forget whatever's

new at the cineplex—this is one event no self-respecting film lover should miss.

Although Kurosawa's *jidai-geki* or period-setting movies like *The Seven Samurai* possess more overtly exotic appeal and remain his most popular, his *gendai-geki* or contemporary-setting films are among his strongest. *Stray Dog* (1949), set and shot on location in U.S.-occupied Tokyo during a sweltering summer, is a riveting transplant of American noir conventions into a gritty, urban Asian milieu. One of my personal favorites, it features an endearingly earnest young Toshiro Mifune as a detective named Murakami who suffers great personal dishonor when his pistol is stolen while riding a crowded streetcar.

Murakami soon traces his pistol to a series of crimes, including a

REVUE FOREIGN

murder, and begins to feel intense guilt, almost as though he himself pulled the trigger. His investigation into recovering the weapon immerses him into the murky depths of Tokyo's criminal underground and Kurosawa provides us with a long, wordless montage that captures Murakami's exhausting undercover search, always emphasizing the punishing heat, going so far as to point the camera directly at the sun as it burns through a straw mat (a technique almost unprecedented at the time and one which would be celebrated when Kurosawa repeated it two years later in *Rashomon*). Engrossing, suspenseful and rife with striking images, *Stray Dog* culminates in a sunrise showdown within the flowers and weeds behind a suburban housing development as an oblivious resident tinkles on a nearby piano. Spellbinding.

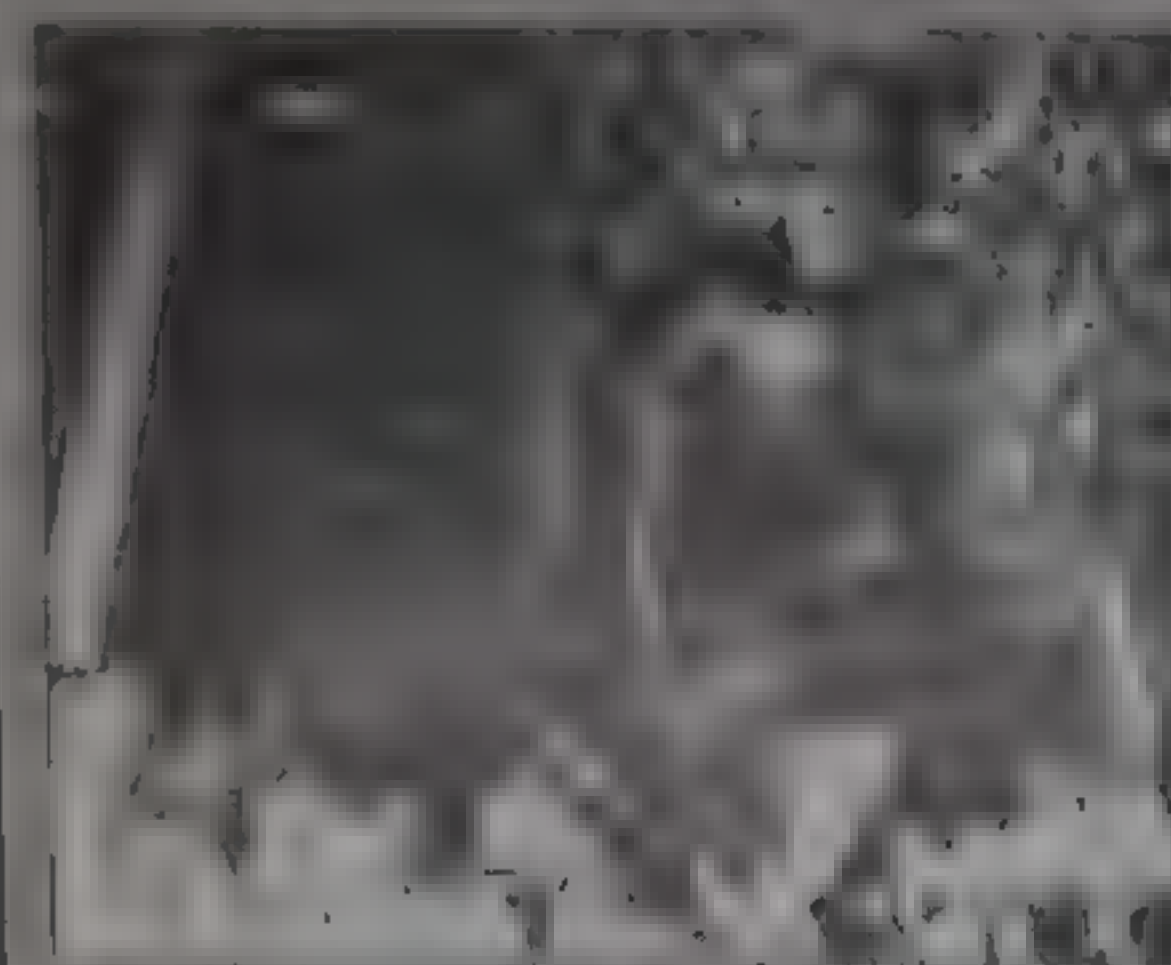
ONE OF THE GREATEST cinematic interpretations of Shakespeare, *Throne of Blood* (1957) is Kurosawa's stunning reconception of *Macbeth*. Set in feudal Japan and sumptuously shot in the mist-shrouded forests around Mount Fuji, it opens with a daringly long, creepy montage of the obscured landscape surrounding "Cobweb Forest" while an abrasive, discordant flute cries out from nowhere and unseen singers chant about the dangers of excessive ambition. It features a hypnotically focused, tormented and paranoid Mifune in the central role of Washizu, the great warrior who swiftly rises to power after hearing the prophecy of a witch he encounters while lost in the forest.

Kurosawa's maneuvering of crowds of soldiers with flags fluttering from their backs, his foreshadowing through weather and animals, his chilling incorporation of supernatural elements, his mobilizing of the Cobweb Forest and, of course, the spectacular climactic death of Washizu under a storm of arrows that reduce him to a giant flailing voodoo doll—all of these things make *Throne of Blood* an unforgettable experience. Yet what about the underrated, fascinating choices Kurosawa (generally considered clumsy with women), screenwriters Hideo Oguni, Shinobu Hashimoto and Ryuzo Kikushima and actress Isuzu Yamada make with Asaji, the Lady Macbeth character, transforming her into a compellingly ruthless *femme fatale*, more cunning and driven than Washizu, who only resists temptation to hurry his ascent with murder until swayed by her shrewd arguments? (Asaji also creates one of the most unnerving sounds in *Throne of Blood*, that of her skirts rubbing together as she takes short meditative steps toward

SEE PAGE 44

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ENTERTAINMENT REPORTING 101



- 1 *Daredevil* rejected 43.5 million
- 2 *How to Lose a Guy in 10 Days* scattered 19 million stuffed toys around its boyfriend's apartment!
- 3 *Chicago* bought 12.6 million bottles of aspirin at the United Drug!

- 4 *The Jungle Book 2* downed 11.9 million bananas!
- 5 *Shanghai Knights* ruined 11.4 million Union Jacks!
- 6 *The Recruit* broke 6.8 million laws in its pursuit of justice, or something!
- 7 *Final Destination 2* rigged up 6.2 million complicated devices just to kill some dumb teenagers!
- 8 *Deliver Us From Eva* trotted out 4.4 million of the hoariest clichés about women!
- 9 *Kangaroo Jack* threw 4 million shrimp on the barbie!
- 10 *About Schmidt* shook hands with 3.55 million people at the receiving line at its daughter's wedding!

THE ASTERISK*

Special All-Oscar Nominee Edition!

Christopher Walken has announced he will take a year off from acting to concentrate on music videos*

Kathy Bates has denied permission to Madame Tussaud's Wax Museum in London, which was seeking to add a wax figure of her character from *Misery* to the museum's famed Hall of Horrors*

The *Rolling Stone* film magazine, Paul Newman cited Walker as the "brightest hope" for American cinema*

Daniel Day-Lewis's given name is Leslie Lewis*

Catherine Zeta-Jones is organizing a boycott of Welch's grape juice and related products, claiming the company is using child labor in its vineyards*

John C. Reilly was given a customized Cooper Mini by his agency as a bonus for reaching 1,000 minutes of total screen time in 2002*

Nia Vardalos will team with Snoopy Dogg to pen a script for a movie titled *My Big Fat Westside Wedding**

Jack Nicholson has over \$3 million invested in the company that produces the Segway*

Adrien Brody is the nephew of actor Harry Dean Stanton*

Diane Lane's part in *Unfaithful* was originally offered to, and turned down by, Phoebe Cates*

E! recently reported that Rob Marshall directed a straight-to-video installment of the *Poison Ivy* franchise under a pseudonym*

Julianne Moore is related to...

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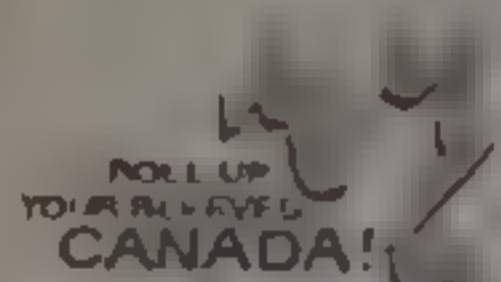


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FILM

Cheaters never prosper

Ingmar Bergman brilliantly dissects yet another disintegrating marriage in *Faithless*

By JOSEF BRAUN

Although officially retired from filmmaking for the last 20 years, some of Ingmar Bergman's strongest work is still being produced. The most recent and remarkable example is *Faithless*, a mercilessly detailed chronicle of disastrous adultery and familial disintegration written by Bergman and directed by his longtime collaborator and onetime partner Liv Ullmann. But while *Faithless* gives Bergman fans cause to cele-

brate, we'll have to be content to celebrate in our living rooms since, having never made it to Edmonton screens, it's now finally available (after an unusually protracted delay) on VHS and DVD.

Somewhat reminiscent of *Scenes From a Marriage* (in which Ullmann

REVUE VIDEO

starred), *Faithless* reveals Bergman at his most brutal and yet most mature as he dramatizes some particularly harrowing events from his hairy past (alluded to in his autobiography *The Magic Lantern*). While the memories Bergman reconstructs into fiction in *Faithless* are soaked in dishonour, there's not a trace of self-flagella-

tion—nor, conversely, are there any attempts to make the characters more sympathetic (something common to similarly-themed American films like last year's *World Traveler*). Directed by Ullmann in a beautifully austere, meticulously detailed manner in keeping with the style of her mentor, the film offsets its bleak tone with a palpable vivacity. Everything's alive in *Faithless*, from the rich textures of Jorgen Persson's cinematography to the explosive yet articulate accusations in Bergman's script that erupt with such seeming effortlessness from its powerful star Lena Endre.

The film's framing device—a woman confessing a torrid affair to an older man, told mainly through monologue and flashback—is quite similar to Ullmann's other Bergman-scripted movie *Private Confessions*. But *Faithless* digs deeper, feels more personal and offers fewer buffers for the audience such as period or even partial reconciliation. The film's title makes the distinction most clearly: whereas *Private Confessions'* adulteress takes comfort confiding in a priest, *Faithless'* Marianne has nothing to absorb her shame—certainly no religious outlet. Essentially, Marianne's story isn't told for her own sake at all, but for that of the old man listening, who just happens to be named Bergman.

THERE ARE THREE interesting visual motifs in *Faithless*. The first is Persson's achingly gorgeous, Sugimotoesque opening shot of an immense dark sea from the beaches of Faro, the island where Bergman lives and also shot many of his '60s films. The second two are faces, those of "Bergman" (played by Bergman's lifelong friend and collaborator Erland Josephson) and Marianne (Endre). Although his medium shots of rooms and landscapes are distinctively captivating, close-ups have always played an enormous role in Bergman's work, so much so that you have to wonder if you could tell these stories without them. This is exciting to me: faces, in all their bare vulnerability, tell the story.

Josephson's expression often looks like he's listening for some oddly pitched sound (and his image is sometimes accompanied by Ullmann's almost subliminal use of music). He listens to Marianne's story looking almost stunned, but not to the point of revealing any judgment. His attention is focused, but it's not like he's leaning in closer to revel in the sordidness of it all. And, the way Endre tells it, her story never relies on the sort of middle-class taboo-titillating that writer/director Adrian Lyne, for one, seems so fond of. Endre

resembles a younger Ullmann in the way she can appear plain or beautiful (in one scene where she presses her face against a mirror, she's both); likewise, she shifts from lightness to shattering intensity in a way that's disarmingly organic. And it's impossible to dismiss her as self-pitying when she can appear so radiant.

MARIANNE'S STORY involves an affair she had with a theatre director named David (Krister Henriksson) while happily married to an acclaimed conductor with whom she has a young daughter. We know the affair's doomed, but we don't know how. The film's trick is how predictable it all seems in hindsight. Marianne's right to focus her guilt on her child, who's clearly the victim in *Faithless*, though Ullmann never uses the girl to conjure up cheap tragedy—her approach is too cool, as it has to be with material this dramatic. It's telling that when Ullmann uses nudity, it's not until after the bloom has worn off Marianne and David's tryst and they've had their first bout of clumsy, affectionless sex. Ullmann frames them from above; their spent bodies look like wriggling insects pinned to a mat.

Two things that don't quite work in *Faithless* are Henriksson's performance and the character of David himself. While Marianne is so captivating (and ominous when she initially talks about "just having fun"), we're left to wonder what's so seductive about the miserable sap she has it off with. I suppose her husband is such a likable, successful guy that perhaps David wins her by simply being her husband's opposite. Bergman's always done his best writing for women in any case, and "Bergman" is perhaps so compelling because he mostly just listens and looks genuinely haunted. Everything in *Faithless* is coloured by ghosts that won't go away. And rather than seem like a project driven by self-absorption, this one's carefully made just for us. For "Bergman" reads like a great purging with no consolation in sight. **B**

FAITHLESS

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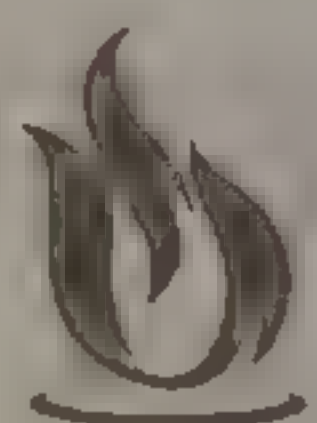
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A policeman's plot is not a happy one

Films don't get much stupider or more soulless than one-dimensional *Dark Blue*

By JOSEF BRAUN

Try as it might (and boy, does it try), *Dark Blue* is going to have an awfully hard time convincing you it's anywhere near as important as it clearly believes itself to be. Though set against the apocalyptic backdrop of the L.A. riots of 1991 and spilling over with all manner of precarious issues regarding race, class, gender, violence and corruption, director Ron Shelton's most recent departure from his likable catalog of sports movies is about as provocative and probing as an episode of *Jerry Springer*. In fact, it's the most soul-sucking, juvenily conceived piece of shit since *15 Minutes*, that other recent exercise in ostensibly "hard-hitting, political" moviemaking from a filmmaker who's far more comfortable with sheer entertainment.

If an essential requirement of any piece of art is to generate a reaction, I'll give that much to *Dark Blue*, which genuinely upset me. It's the

sort of film that brings out the cynic in me, because it's so deeply disappointing that a group of people who were likely intent on making something that speaks to an audience could produce something so callous and pathetically one-dimensional. Adapted by screenwriter David Ayer (*Training Day*) from a story by James Ellroy, all the basic elements of *Dark Blue* seem scrawled on a chalkboard with the crudity of an angry, messed-up kid trying awkwardly to come off as tough and deep (not unlike the young Ellroy who sent

REVUE DRAMA

Nazi pamphlets to girls he liked, a fact highlighted in *Dark Blue*'s press kit). Ellroy's proven himself an extremely effective crime novelist (and his *L.A. Confidential* made a terrific movie), but perhaps stripped of period setting and his trademark punchy, telegraphic prose style, the more formulaic and immature qualities of his work rise to the surface.

THE FILM CENTRES around Detective Eldon Perry (Kurt Russell on an instantly tiresome rampage), a perpetually drunk redneck asshole whose entire career as a policeman is marked by lies, blackmail, intimidat-

ion, unlawful use of violence, abuse of power and even murder. His new partner, the absurdly Dougie Howser-ish rookie Bobby Keough (Scott Speedman, who looks like he got his braces removed just for this movie) is so green that he drops his gun on a stakeout, so Eldon blows away the targeted unarmed villain instead and lets Bobby take the heat, an act which falsely initiates him into the tough motherfucker club of LAPD's most overtly corrupt elite. But none of this gets past Assistant Chief Holland (Ving Rhames), the only African-American in LAPD's upper echelon, who vows to bring the uniformly evil white boys down by exposing their dirty deeds during the highest moment of racial tension in the U.S. since the '60s. (Holland has his secrets too, but being a red-blooded Afro-American and all, they only prove that he likes the ladies.)

In what initially seems a daring move, Eldon is an extremely unsympathetic protagonist and *Dark Blue* stays firmly fixated on his continuing alcohol and blood-fueled descent into hell. Everything he says and does is utterly asinine, from his rants about street justice to his steady stream of racist/homophobic/sexist slurs to his belligerent behavior around his family. When he and his wife (Lolita Davidovich in a merci-



lessly pertunctorious role) receive a phone bill rife with 1-900 numbers dialed by their teenage son, Eldon says, "Pay it—at least he's not a fag!"

ELDON AND BOBBY are put on a quadruple homicide case clandestinely orchestrated by SIS boss Jack Van Meter (Brendan Gleeson), who manipulates a couple of young lunkheads to do his dirty work for him (and, since we want to be egalitarian, one lunkhead is black, one white). Van Meter instructs Eldon and Bobby to waste a couple of ex-cons uninvolved in the case to take the heat off his lackeys, and Bobby falls miserably in the film's second big moment of moral truth, killing one of the unarmed suspects. And in one of *Dark Blue*'s most hackneyed displays of dramaturgy, Bobby's

crime is witnessed by a little Asian girl sucking on a bottle in a nearby window, as though without the staple innocent onlooker we wouldn't be able to figure out that murdering unarmed innocent men is bad.

Anyway, as the riots erupt to the cheesy strains of Terrence Blanchard's *Simon & Simon*-esque score and Shelton and company unleash one race or gender stereotype and cop movie cliché after another, it's difficult not to feel like you're being had, that all the heat and smoke is just a big façade for another shallow slice of Hollywood hokum. ☹

DARK BLUE

Directed by Ron Shelton • Written by David Ayer • Starring Kurt Russell, Scott Speedman and Ving Rhames • Opens Fri, Feb 21



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The man who forsook his wife for a frat

Old School may be lowbrow, but at least it's in better taste than most frat comedies

By BRIAN GIBSON

Todd Phillips's films include the 60-minute documentary *Frat House* and the 2000 teen comedy *Road Trip*. With that thin CV, it's not surprising that *Old School* barely qualifies as a film (clocking in at a scant 90 minutes), or that it just barely makes the grade as a comedy. If you want to see some amusing *Saturday Night Live* sketches

stretched around an *Animal House* skeleton of a plot, *Old School* offers some laughs, as well as some nice acting turns by Vince Vaughn and Luke Wilson.

Wilson plays Mitch Martin, a real estate agent who comes home early from a seminar only to discover his girlfriend cheating on him.

REVUE COMEDY

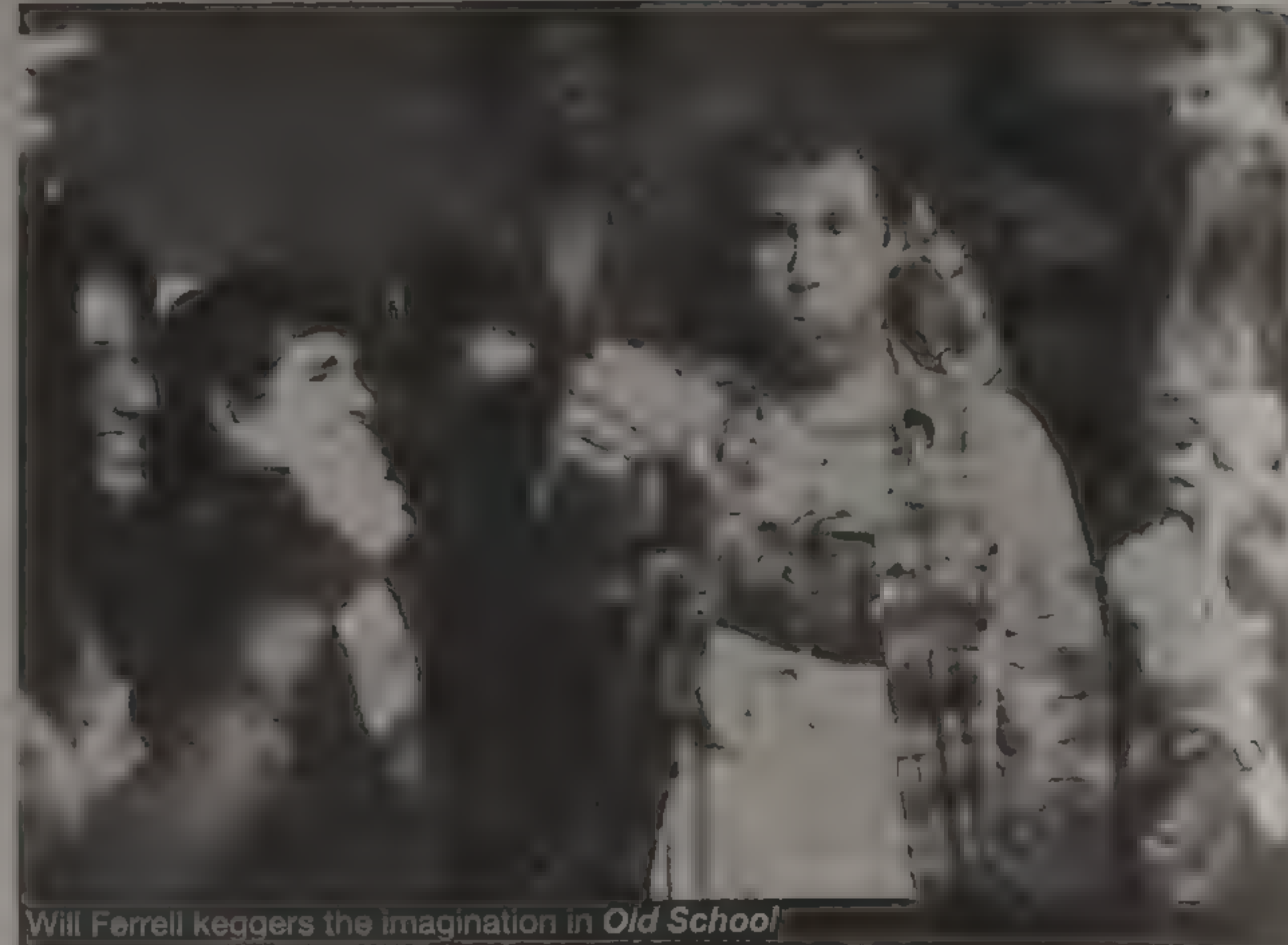
When he moves into a new house near a university and his friend Beanie (Vaughn) throws a huge party for him, their buddy Frank (Will Ferrell) reverts to his former party animal ways, leading to problems with his new bride. When the gang's high school nemesis—who's

now the dean (Jeremy Piven)—rezones the area for university activity, Beanie decides to turn the house into... a student centre for environmental policy initiatives. Sorry, that's just wishful thinking on my part. Actually, the three friends turn the house into a fraternity, Mitch becomes known as the "Godfather" and even their staid co-workers suddenly want to join the boys' club.

So, apart from the (admittedly tenuous) connection to the Garneau neighbourhood's recent fight against being rezoned by the University of Alberta, why should any non-fraternity pledge be made to watch this movie? Well, I'm forced by the reviewers' code of ethics to admit that while they're few and far between, *Old School* does have its funny moments. Most come from the supporting characters, such as a wedding singer who seems to be stricken with Tourette's and a white-bearded, octogenarian fraternity initiate named Blue.

Then again, there's a brutally stereotypical fat black kid named Weensle, who is meant to be laughed with (when he's cute and preposterously saves the day) or laughed at (when he runs, falls or whimpers). This is a film where a man is called "faggot" for sitting in the back of a taxi and the most profound statement about romance is "Love is a real motherfucker."

VAUGHN EFFECTIVELY plays the same sort of self-absorbed, overly enthusiastic manchild that he perfected in *Swingers* and *Made*. Except that here his character is also a father, a casting choice that allows for some amusing scenes when he has his kids put their hands over



Will Ferrell keggers the imagination in *Old School*

their ears (" earmuffs," he commands them) when adults swear, but which also made me wonder why anyone would marry this dolt, let alone conceive progeny with him. Wilson is fairly charming as the main character, though his one-night stand with a girl whom he later discovers to be his boss's high-school-aged daughter is a moral blot of *Lolita* proportions that's never cleaned up. *SNL* alumns Ferrell plays the over-the-top schmuck role that no frat comedy is complete without, while Craig Kilborn has a cameo role, apparently to confirm that he's as shallow and smug on film as he is as a talk show host.

I'm not sure why it took three guys to write a script about three guys working through their relationship problems by setting up a fraternity, though the parallel sadly suggests that some writers do live vicariously through their subject

matter. (Of course, between having sex with minors and Beanie using his kids to make his friends feel guilty, maybe there's a point being made here about the infantile regression of men as they grapple with commitment. Or maybe not.)

Subplots fizzle out and plausibility dwindles (a thirtysomething college dean?), but at least there are no *de rigueur* fart, burp or scatological jokes. After a harsh winter that brought us an animated Adam Sandler comedy in even poorer taste than his live films, a lark-filled, laugh-lite sophomore effort like *Old School* seems almost heartwarming. **C**

OLD SCHOOL

Directed by Todd Phillips • Written by Court Crandall, Scot Armstrong and Todd Phillips • Starring Luke Wilson, Will Ferrell and Vince Vaughn • Opens Fri, Feb 21

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Akira Kurosawa

Continued from page 41

the king's chambers.)

ONE OF THE DARKEST and most overtly political of Kurosawa's *gendai-geki* pieces is *The Bad Sleep Well* (1960), a dizzyingly complex revenge drama that indicts the increasingly powerful corporate Japan for corruption at every level. It opens with the dubious wedding reception of a corporate vice-president's handicapped daughter to his secretary Kolchi Nishi (a nearly unrecognizable, remarkably subdued Mifune). A bevy of reporters, beautifully choreographed to spill out of elevators and roam around a hall, function as a chorus, watching the tense "party" (the brother finishes his speech with "If you mistreat my sister, I'll kill you") unfold until a wedding cake arrives in the shape of corporate headquarters, decorated with a ribbon to signify the seventh-storey window from which an employee suspiciously suicided five years previously.

Ambitious and unpatriotic, *The*

Bad Sleep Well was the first film Kurosawa made under his own company. It was also the first film he shot in Cinemascope (or "Toho Scope"), extending his singular use of triangular compositions into the wider frame to wonderful effect, often dividing the frame with interior architecture to create dramatic lines between the characters and finally utilizing the bleak landscape of a bombed-out munitions factory to drive home a final note of despair.

EVIDENTLY, KUROSAWA'S movies always seem to define themselves for me in their opening sequences, and *Yojimbo* (1961) is certainly no exception. We begin with a lovely vista of a mountain range, whereupon Mifune, with characteristic bravado, walks into the frame, keeping his back to us and—in his first grand moment—casually scratching the back of his head. Though *Yojimbo* is a very violent film, the subtle humour of this first moment only builds throughout the action to come.

Set in 1860, though riffing on elements of Dashiell Hammett's novel *Red Harvest* and setting the

blueprint for Leone's *A Fistful of Dollars*, the film centres around a masterless samurai named Sanjuro (Mifune) who wanders into a town terrorized by two warring clans. Most of the thugs Sanjuro meets are clearly no match for either his amoral wit or his formidable swordsmanship (which Kurosawa seizes upon in great horizontal travelling shots), the youngest and dumbest of them bragging about killing as though it were simply the latest fad. The determined pragmatic Sanjuro offers his services to the highest bidder, yet eventually settles for becoming a catalyst for sheer chaos as a means to end the pitiful war, watching the ghouls tear each other to shreds before waltzing out of town and into cinema history as the greatest western (anti)hero to not actually appear in a western. **C**

AKIRA KUROSAWA SERIES

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FILM WEEKLY

NEW THIS WEEK

Akira Kurosawa Series (M) A selection of classic films by the celebrated Japanese director. Featuring: *Stray Dog*: Fri, Feb 21 (7pm), Sun, Feb 23 (9:15pm); *Yojimbo*: Fri, Feb 21 (9:30pm), Mon, Feb 24 (7pm); *Throne of Blood*: Sat, Feb 22 (7pm), Mon, Feb 24 (9:15pm); *The Bad Sleep Well*: Sat, Feb 22 (9:15pm), Sun, Feb 23 (6:30pm). Zeidler Hall, The Citadel

Dark Blue (FP) Kurt Russell, Scott Speedman and Ving Rhames star in *Bull Durham* director Ron Shelton's gritty police drama about two LAPD homicide detectives—one a morally footloose veteran, the other a fresh-faced rookie—investigating a racially charged slaying in the week leading up to the verdict in the 1992 Rodney King trial. Based on a story by James Ellroy.

Gods and Generals (CO) Jeff Daniels, Robert Duvall, Stephen Lang and Mira Sorvino star in *Gettysburg* director Ron Maxwell's Civil War epic, which blends historical and fictional characters to tell the story of the battles of Bull Run, Antietam, Fredericksburg and Chancellorsville. Based on the book by Jeff Shaara.

The Life of David Gale (CO, FP) Kevin Spacey, Laura Linney and Kate Winslet star in *Mississippi Burning* director Alan Parker's political thriller about a reporter who begins to suspect that a famous anti-death-penalty advocate, who has been sent to Death Row himself for the rape and murder of a fellow activist, may in fact be the innocent victim of a massive conspiracy.

NAIT Student Films (M) Three short videos—two dramas and one documentary—produced by students in NAIT's radio and television program. Zeidler Hall, The Citadel; Thu, Feb 20 (7pm)

Old School (CO, FP) Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirtysomething man who relives his irresponsible younger days when he and two friends move into a huge house near the local college campus and set up a party-all-night "unofficial fraternity."

FIRST-RUN MOVIES

About Schmidt (CO, FP) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

Adaptation (CO, FP) Nicolas Cage, Meryl Streep and Chris Cooper star in *Being John Malkovich* director Spike Jonze's wildly inventive comedy-drama about a neurotic Hollywood screenwriter facing writer's block and sexual frustration as he struggles to adapt Susan

Orlean's book *The Orchid Thief* into a film, to the point where he decides to write himself into his own script. Screenplay by Charlie and Donald Kaufman.

Bowling for Columbine (CO) *Roger and Me* writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

Catch Me If You Can (CO, FP) Leonardo DiCaprio, Tom Hanks and Christopher Walken star in *Minority Report* director Steven Spielberg's breezy comedy/drama, based on the memoir by Frank Abagnale, Jr., whose serial habit of impersonating doctors, lawyers and airplane pilots made him the youngest person ever to be put on the FBI's most-wanted list.

Chicago (CO, FP) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

City of God (CO) Alexandre Rodrigues, Leandro Firmino da Hora and Seu Jorge star in director Fernando Meirelles's flashily staged, fact-based epic about the rise and fall of three decades of drug dealers and petty criminals in Rio de Janeiro's Cicade de Deus slum. Based on the book by Paulo Lins. In Portuguese with English subtitles.

Daredevil (CO, FP) Ben Affleck, Jennifer Garner, Michael Clarke Duncan and Colin Farrell star in *Simon Birch* writer/director Mark Steven Johnson's big-screen version of the Marvel comic book about a blind attorney who uses his superhuman sensitivity to his surroundings to fight criminals in New York's Hell's Kitchen.

Darkness Falls (CO, FP) Chaney Kley and Emma Caulfield star in director Jonathan Liebesman's horror flick about a young small-town outcast who helps the little brother of his childhood girlfriend battle an ancient, supernatural force—the same creature that inspired the popular myth of the "tooth fairy."

Die Another Day (FP) Pierce Brosnan, Halle Berry, Rick Yune and Judi Dench star in the latest adventure for suave, ladykilling British secret agent James Bond, who this time teams up with a sexy female American spy to battle a facially mutilated North Korean master criminal and a power-mad Brit. Directed by Lee Tamahori (*Along Came a Spider*).

Final Destination 2 (CO) Ali Larter, A.J. Cook and Tony Todd star in director David Ellis's sequel to the surprise 2000 hit horror movie, in which a group of college students cheat death in a spectacular highway acci-

dent and must then try to prevent fate from catching up to them in order to stay alive.

Gangs of New York (CO) Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Jim Broadbent and Henry Thomas star in *Goodfellas* director Martin Scorsese's violent historical epic, set during the early days of organized crime in mid-19th-century New York City, about the son of a slain Irish gang leader who vows revenge on his father's murderer.

Harry Potter and the Chamber of Secrets (CO) Daniel Radcliffe, Rupert Grint, Emma Watson, Kenneth Branagh, Richard Harris and Robbie Coltrane star in *Harry Potter and the Philosopher's Stone* director Chris Columbus's big-screen version of the second installment in J.K. Rowling's best-selling series of fantasy novels about good battling evil at a school for young wizards.

The Hours (CO, FP) Nicole Kidman, Meryl Streep, Julianne Moore and Ed Harris star in *Billy Elliot* director Stephen Daldry's adaptation of Michael Cunningham's novel, which interweaves the stories of three women from different eras, all of whom have a close connection with Virginia Woolf's novel *Mrs. Dalloway*.

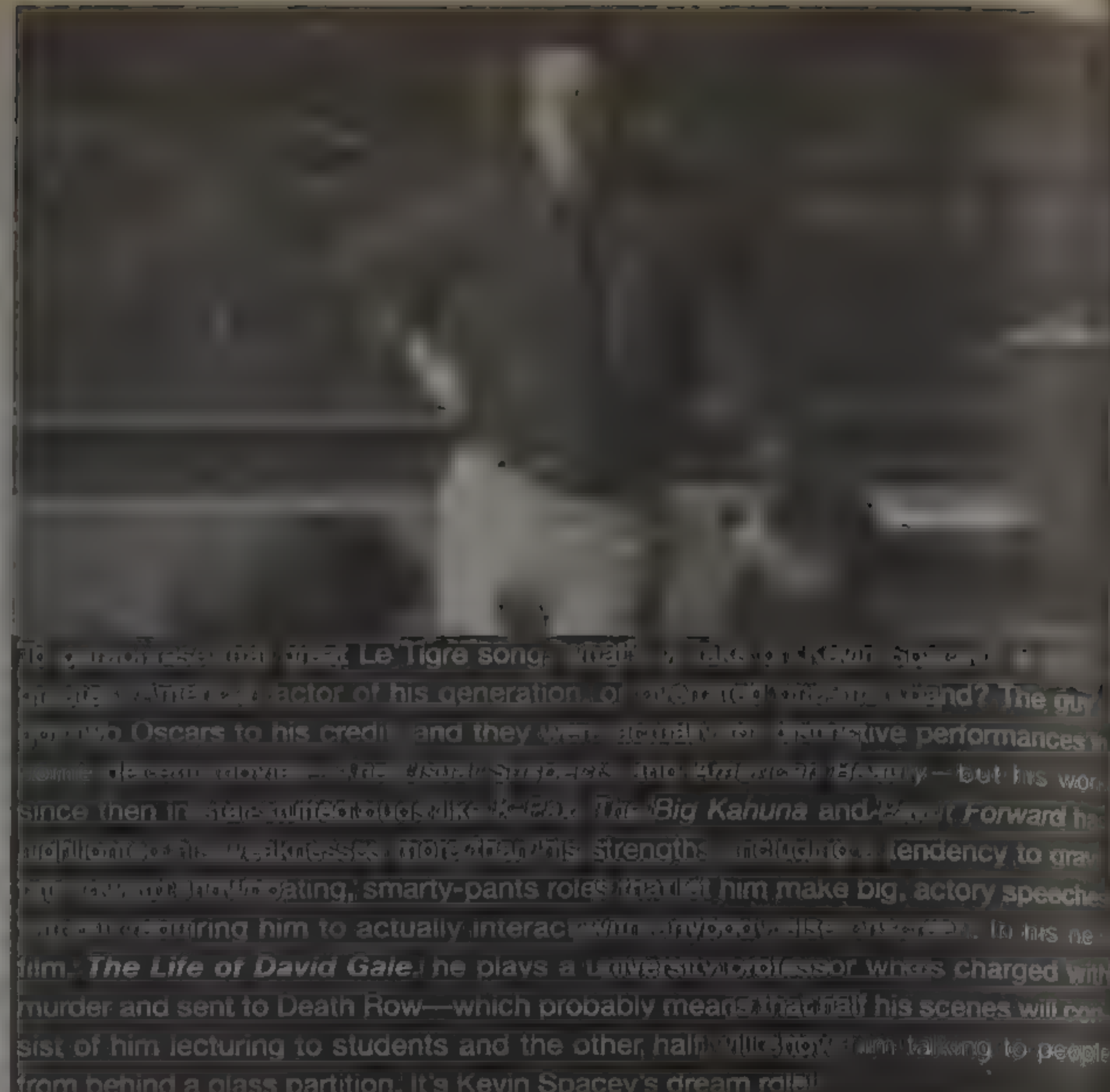
How to Lose a Guy in 10 Days (CO, FP) Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

The Jungle Book 2 (CO, FP) The voices of John Goodman and Haley Joel Osment are featured in this animated sequel to the 1967 Disney cartoon version of Rudyard Kipling's novel about the jungle boy Mowgli and his fun-loving friend Baloo the bear.

Just Married (CO) Ashton Kutcher and Brittany Murphy star in *Big Fat Liar* director Shawn Levy's romantic comedy about two newlyweds—a working-class traffic reporter and a young woman whose upper-crust parents disapprove of her new husband—struggling through a disastrous honeymoon in Venice.

Kangaroo Jack (CO, FP) Jerry O'Connell, Anthony Anderson, Estella Warren and Christopher Walken star in *Coyote Ugly* director David McNally's slapstick comedy about two friends who bungle an assignment to deliver \$100,000 in Mob money to Australia when the loot is stolen by a wild kangaroo.

The Lord of the Rings: The Two Towers (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.



The Pianist (CO, GA) Adrien Brody and Thomas Kretschmann star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

The Quiet American (P) Michael Caine, Brendan Fraser and Do Hai Yen star in *Rabbit-Proof Fence* director Phillip Noyce's film version of Graham Greene's novel about a dissolute British journalist in 1952 Vietnam and his at once friendly and distrustful relationship with a likable young American CIA agent.

The Recruit (CO, FP) Al Pacino, Colin Farrell and Bridget Moynahan star in *No Way Out* director Roger Donaldson's spy thriller about a young CIA recruit who tries to sort through a web of double agents and secret agendas at the agency's Camp Peary training facility, all under the watchful eye of a charismatic instructor.

Shanghai Knights (CO, FP) Jackie Chan, Owen Wilson, Donnie Yen and Fann Wong star in *Clay Pigeons* director David Dobkin's sequel to the 2000 action/comedy *Shanghai Noon*, in which martial-arts expert Chon Wang and his ne'er-do-well buddy Roy O'Bannon travel to London to track down the murderer of Chon's father.

Talk to Her (P) Javier Camara, Dario Grandinetti, Rosario Flores and Leonor Watling star in *All About My Mother* writer/director Pedro Almod-

óvar's strangely moving comedy/drama about the unlikely friendship that develops between a journalist in love with a comatose bullfighter and a male nurse in love with a comatose dancer. In Spanish with English subtitles.

25th Hour (CO) Edward Norton, Philip Seymour Hoffman, Barry Pepper and Rosario Dawson star in *The Right Thing* director Spike Lee's drama about a convicted New York drug dealer reconnecting with his father, his girlfriend and a pair of old friends on his last day of freedom before a seven-year prison sentence. Screenplay by David Benioff, based on his novel.

Two Weeks Notice (CO, FP) Sandra Bullock and Hugh Grant star in writer/director Marc Lawrence's romantic comedy about a self-absorbed attorney who only realizes how much he depends upon his overworked, unappreciated assistant when she announces she's quitting and gives him 14 days to find a replacement.

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Shanghai Knights	PG	6:50, 9:10	11, 13

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Fri Sat 7:00 9:00 Sun-Thu 8:00

LEOUC CINEMAS

4762-50 St. 986-2728

DATE OF ISSUE, THU, FEB. 20, ONLY.

DAREDEVIL 14A

JUNGLE BOOK 2 G
Daily 7:00 8:45 Sat Sun Mon 1:30 3:30

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Daily 7:00 9:20

SHANGHAI KNIGHTS PG
Sat Sun 1:10 3:10

WETASKOIN CINEMAS

(1) 780-352-3922

DAREDEVIL 14A

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave.
St. Albert, 458-9822

DATE OF ISSUE, THU, FEB. 20, ONLY.

CHICAGO 14A

SHANGHAI KNIGHTS PG
12:30 3:00 5:30 8:00

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes

KANGAROO JACK PG

DAREDEVIL 14A
11:50 1:45 4:00 6:20 8:45

CITY CENTRE

CINEMA GUIDE

10200-102 Ave. 421-7020

DAREDEVIL 14A

D SCHOOL 18A
Crude sexual content. No passes. Daily 12:10 2:20 4:30 7:10 9:30

THE LIFE OF DAVID GALE 14A

THE HOURS
Mature themes. Daily 1:10 4:00 6:40 9:10

CHICAGO
Daily 1:20 4:20 7:45 10:10

ADAPTATION
Coarse language, suggestive scenes. Daily 12:40 3:30 6:35 9:00

CITY OF GOD
Violence, coarse language throughout. Daily 12:20 3:20 6:30 9:20

SHANGHAI KNIGHTS
Fri Sun-Thu 1:10 4:10 7:40 10:20
Sat 1:10 4:10 10:20

HOW TO LOSE A GUY IN 10 DAYS
Suggestive language. Daily 12:50 3:50 6:50 9:40

BRINGING DOWN THE HOUSE
Suggestive language, not suitable for younger children. No passes. Sneak preview Sat 7:00

WEST MALL 6

8882-170 St. 444-1829

BOWLING FOR COLUMBINE 14A
Fri Mon-Thu 7:10 9:45
Sat-Sun 1:00 4:10 7:10 9:45

THE PIANIST 14A
Violence, disturbing scenes. Fri Mon-Thu 8:00 Sat-Sun 1:40 4:45 8:00

ADAPTATION 14A
Coarse language, suggestive scenes. Fri Mon-Thu 6:45 9:30
Sat-Sun 1:25 3:50 6:45 9:30

GANGS OF NEW YORK 14A
Brutal violence throughout. Fri Mon-Thu 8:30
Sat-Sun 1:20 4:50 8:30

FINAL DESTINATION 2 14A
Gory violence. Fri Mon-Thu 7:20 9:50
Sat-Sun 2:00 4:40 7:20 9:50

CHICAGO 14A
Fri Mon-Thu 7:00 9:40
Sat-Sun 1:30 4:00 7:00 9:40

ABOUT SCHMIDT 14A
Fri Mon-Thu 6:40 9:20
Sat-Sun 1:10 3:40 6:40 9:20

TWO WEEKS NOTICE PG
Fri Mon-Thu 6:50 9:10
Sat-Sun 1:50 4:20 6:50 9:10

CLAREVIEW

4211-139 Ave. 472-7600

DAREDEVIL 14A
Violent scenes. No passes. Daily 1:00 2:00 3:15 4:15 5:30
7:00 7:45 9:30 10:10

THE LIFE OF DAVID GALE 14A
Sexual content, mature themes. No passes. Daily 1:20 4:10 6:50 9:45

OLD SCHOOL 14A
Crude sexual content. No passes. Daily 1:10 3:20 5:20 7:50 10:15

THE JUNGLE BOOK 2 G
Daily 1:15 3:30 5:15 7:05 8:50

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Daily 2:10 4:40 7:15 9:50

SHANGHAI KNIGHTS PG
Daily 1:50 4:30 7:30 10:05

THE RECRUIT 14A
Coarse language. Daily 2:15 4:50 7:25 10:00

CHICAGO 14A
Daily 1:40 4:20 7:10 9:40

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes. Daily 1:30 5:00 8:30

SOUTH EDMONTON COMMON

1525-99 St. 436-8585

CHICAGO 14A

CATCH ME IF YOU CAN PG
Not suitable for younger children

THE HOURS PG
Mature themes. Daily 1:20 4:10 6:50 9:45

ABOUT SCHMIDT 14A
Daily 1:20 4:10 6:50 9:45

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes. Daily 12:45 4:40 8:40

GANGS OF NEW YORK 14A

SHANGHAI KNIGHTS PG

PG Fri Sun-Thu 12:50 3:30 6:45 7:45 10:20
Sat 12:50 3:30 7:45 9:20 10:20

OLD SCHOOL 14A
Crude sexual content. No passes. Daily 2:10 4:20 7:20 9:40
THX Daily 1:10 3:20 5:40 8:20 10:40

DAREDEVIL 14A
Violent scenes. No passes. Daily 12:30 3:00 5:30
9:00 10:30 THX Daily 1:00 2:00 4:00 7:30 9:30 10:00

THE JUNGLE BOOK 2 G
Daily 12:35 1:30 2:45 3:45 5:00 5:45 7:15 9:15

GODS AND GENERALS PG
Violent scenes. Daily 2:30 7:40

THE LIFE OF DAVID GALE 14A
Sexual content, mature themes. No passes. THX Daily 12:40 3:40 6:40 9:50

BRINGING DOWN THE HOUSE PG
Suggestive language, not suitable for younger children. No passes. Sneak preview Sat 7:00

WEST MALL 6

8882-170 St. 444-1331

SWEET HOME ALABAMA PG
Coarse language. Fri Mon-Thu 6:30 9:00
Sat-Sun 1:15 3:45 6:30 9:00

THE RING 14A
Frightening scenes. Fri Mon-Thu 7:00 9:15
Sat-Sun 1:45 4:00 7:00 9:15

THE HOT CHICK 14A
Fri Mon-Thu 7:15 9:45
Sat-Sun 2:15 4:45 7:15 9:45

HARRY POTTER AND THE CHAMBER OF SECRETS PG
Frightening scenes. Fri Mon-Thu 7:45
Sat-Sun 1:00 4:30 7:45

STAR TREK: NEMESIS PG
Violent scenes, not suitable for younger children. Fri Mon-Thu 6:45 9:30
Sat-Sun 1:30 4:15 6:45 9:30

MY BIG FAT GREEK WEDDING PG
Fri Mon-Thu 7:30 10:00
Sat-Sun 2:00 5:00 7:30 10:00

VILLAGE TREE

1 Gervais Rd. St. Albert, 459-1212

THE LIFE OF DAVID GALE 14A
Sexual content, mature themes. No passes. Fri 6:45 9:30 Sat Sun 12:30 3:45 6:45 9:30
Mon-Thu 6:45

THE RECRUIT 14A
Coarse language. Fri 7:15 9:45
Sat-Sun 1:30 4:00 7:15 9:45 Mon-Thu 7:15

ABOUT SCHMIDT 14A
Fri 6:45 9:30 Sat Sun 1:00 4:00 6:45 9:30 Mon-Thu 6:45

ADAPTATION 14A
Coarse language, suggestive scenes. Fri 6:45 9:15
Sat Sun 1:15 3:45 6:45 9:15 Mon-Thu 6:45

JUST MARRIED PG
Suggestive content, not recommended for younger children. Fri 6:30 9:00
Sat-Sun 1:45 4:15 6:30 9:00 Mon-Thu 6:30

HARRY POTTER AND THE CHAMBER OF SECRETS PG
Frightening scenes. Fri 7:30
Sat-Sun 1:00 4:15 7:30 Mon-Thu 6:40

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri 7:00 9:40
Sat-Sun 1:15 4:15 7:00 9:45 Mon-Thu 7:00

DARKNESS FALLS 14A
Fri 7:00 9:00 Sat Sun 1:30 4:30 7:00 9:00

OLD SCHOOL 14A
Crude sexual content. No passes. Fri 7:30 9:45 Sat Sun 1:45 4:45 7:30 9:45
Mon-Thu 7:30

GANGS OF NEW YORK 14A
Brutal violence throughout. Fri 8:45
Sat-Sun 12:45 4:30 8:45 Mon-Thu 6:30

25TH HOUR 14A
Coarse language throughout. Fri 6:30 9:30
Sat-Sun 12:30 3:45 6:30 9:30 Mon-Thu 6:30

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes. Sat-Sun 12:45 4:45 8:45

GALAXY CINEMAS @ SHERWOOD PARK

2020 Sherwood Drive
Edmonton, 780-416-0150

DAREDEVIL 14A
Violent scenes. Sat-Sun 1:15 3:35 7:00 9:45

THE JUNGLE BOOK 2 G

8:45 Sat-Sun 12:45
15 Mon-Thu 7:05

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri 3:20 7:10 9:40
Sat-Sun 12:30 3:20 7:10 9:40
Mon-Thu 7:10 9:40

SHANGHAI KNIGHTS PG
Fri 4:10 7:20 9:50 Sat-Sun 1:40 4:10 7:20 9:50
Mon-Thu 7:20 9:50

THE RECRUIT PG
Coarse language. Fri 3:50 7:15 9:35
Sat-Sun 1:30 3:50 7:15 9:35 Mon-Thu 7:15 9:35

CHICAGO 14A
Fri 3:40 6:30 9:10 Sat-Sun 12:50 3:40 6:30 9:10
Mon-Thu 6:30 9:10

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes. Fri-Sun 4:00 8:00 Mon-Thu 6:00

KANGAROO JACK PG
Suggestive language. Sat-Sun 12:00 2:00

THE HOURS PG
Mature themes. Fri 3:00 6:50 9:25
Sat-Sun 12:20 3:00 6:50 9:25
Mon-Thu 6:50 9:25

THE LIFE OF DAVID GALE 14A
Sexual content, mature themes. Fri 3:10 6:40 9:30
Sat-Sun 12:10 3:10 6:40 9:30
Mon-Thu 6:40 9:30

OLD SCHOOL 18A
Crude sexual content. Fri 3:30 7:30 9:50
Sat-Sun 1:00 3:30 7:30 9:50
Mon-Thu 7:30 9:50

FAMOUS PLAYERS

29 Ave. Calgary Trail, 438-6977

ADAPTATION 14A
Coarse language, suggestive scenes. Fri Sat-Sun 12:50 3:40 6:45 9:20
Mon-Tue Wed-Thu 6:45 9:20

DIE ANOTHER DAY 14A
Violent scenes. Fri Sat-Sun 1:10 3:50 6:55 9:35
Mon-Tue Wed-Thu 6:55 9:35

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri Sat-Sun 1:00 1:40 3:40
1:30 6:50 7:20 9:30 10:00
Mon-Tue Wed-Thu 6:50 7:20 9:30 10:00

KANGAROO JACK PG
Suggestive language. Fri Sat-Sun 12:45 2:45 4:45 7:05
Mon-Tue Wed-Thu 7:05

THE RECRUIT PG
Coarse language. Fri Sat-Sun 1:20 4:00 7:00 9:40
Mon-Tue Wed-Thu 7:00 9:40

TWO WEEKS NOTICE PG
1:15

DARK BLUE 14A
Violence and coarse language throughout. Fri Sat-Sun 1:30 4:20 7:00 9:40
Mon-Tue Wed-Thu 7:00 9:40

DARKNESS FALLS 14A
Fri Sat-Sun 1:50 4:10 7:30 9:50
Mon-Tue Wed-Thu 7:30 9:50

PARAMOUNT 11

10233 Jasper Ave. 428-1307

DARK BLUE 14A
Violence and coarse language throughout. Fri Mon-Tue Wed-Thu 7:00 9:30

SILVERCITY WEST-EDMONTON MALL

WEM, 8882-170 St. 444-2400

CATCH ME IF YOU CAN PG
Not suitable for younger children. Fri Sat Mon-Tue Wed-Thu 6:40 9:50
Fri 9:50

DAREDEVIL 14A
12:00 1:00 3:00 4:00

DARK BLUE 14A
Violence and coarse language throughout. 12:20 3:40 7:20 10:10

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri Sat-Sun 1:15 4:15 7:00 9:45
Mon-Thu 7:00

KANGAROO JACK PG
Suggestive language. Fri Sat-Sun 1:15 4:15 7:00 9:45

SHANGHAI KNIGHTS PG

Fri Sun Mon Tue Wed Thu 1:10 4:10 7:40 10:40
Sat 1:10 4:10 10:40

THE HOURS PG
Mature themes. Fri Sat Mon Tue Wed Thu 12:45
1:35 6:45 9:30 Sun 12:45 6:45 9:30

OLD SCHOOL 18A
Crude sexual content. 12:30 3:30 7:40 10:10

THE JUNGLE BOOK 2 G
12:10 12:40 2:10 2:40 4:15 4:45 7:15 9:20

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violence, frightening scenes. 12:30 4:30 8:30

THE RECRUIT PG
Coarse language. 12:35 3:50 7:35 10:25

THE LIFE OF DAVID GALE 14A
No passes. Sexual content, mature themes. 12:50 3:55 7:10 10:30

WWE: NO WAY OUT PG
Live event. Classification not available. Sun 5:00

BRINGING DOWN THE HOUSE PG
Suggestive language, not suitable for younger children. Sneak preview Sat 7:00

WESTMOUNT CENTRE

111 Ave. Grant Rd. 455-8726

ABOUT SCHMIDT 14A
Fri Sat-Sun 1:00 3:45 6:45 9:30
Mon-Tue Wed-Thu 6:45 9:30

CHICAGO 14A
Fri Sat-Sun 1:45 4:30 7:10 9:40
Mon-Tue Wed-Thu 7:10 9:40

DAREDEVIL 14A
No passes. Violent scenes. Fri Sat-Sun 1:30 4:15 7:20 10:00
Mon-Tue Wed-Thu 7:20 10:00

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language. Fri Sat-Sun 1:15 4:00 7:00 9:50
Mon-Tue Wed-Thu 7:00 9:50

MOVIES 12

130 Ave. & 80th Street 433-9770

CINEMA CITY 12

1611 99 St. 467-7181

STAR TREK: NEMESIS PG
Violent scenes, not suitable for younger children. Sat-Sun 11:05 Daily 1:40 4:25 7:00 9:4
Midnight Fri Sat Only 12:2

MY BIG FAT GREEK WEDDING PG
Sat-Sun 11:20 Daily 1:25 4:05 7:05 9:4
Midnight Fri Sat only 11:4

HARRY POTTER AND THE CHAMBER OF SECRETS PG
Frightening scenes. Sat-Sun 10:10
Daily 12:55 2:10 4:15 5:25 7:35 8:4

My heart belongs to Satie

Serge Bennathan combines movement within minimalism in *The Satie Project*

BY JOSEF BRAUN

Shifting elegantly from melancholy to playful to audaciously bizarre, the solo piano work of Erik Satie has always seemed a favourite among choreographers. But while the "Gymnopédie" and "Gnossienne" series in particular tend to be used repeatedly, neither of them are heard in *The Satie Project*, a new work by Toronto's Dancemakers premiering this Friday as part of the Brian Webb Dance Company's Contemporary Dance Festival. The show features accompaniment by pianist Eve Egoyan, whose wonderfully vivid interpretations of Satie's music featured prominently in a concert she gave here a few years back and are now the focus of her latest recording, *Hidden Corners*. Almost like a posthumous dialogue, choreographer Serge Bennathan worked closely with Egoyan to make *The Satie Project* something different from mere homage. "I didn't want to do a piece on Satie," Bennathan says. "I wanted to do a piece with Satie."

Vue Weekly: What made you want to create a work solely devoted to exploring Satie's music?

Serge Bennathan: It came about through my relationship with Eve, whom I admire a lot. I was looking for a platform on which we could collaborate, and when she told me she was including Satie in her repertoire, I jumped on it and said, "Okay, that's a great platform!" And we did it. So it started because of this relationship between two artists, and that's a great point of departure.

VW: In his notes for Egoyan's recording, Robert Orledge notes how Satie's music "shows constant renewal within an apparently limited tex-

PREVIEW DANCE

tural range." So I'm curious if your approach mirrors this aesthetic.

SB: Well, once Eve and I established a bone structure for the project, these 21 pieces, I had to find my own approach. For one year I researched Satie—in particular his correspondence. And discovering Satie made me paint and write and think a lot so that by the end of it, I created most of the piece in silence. I felt that over this time I got the seeds of what Satie was for me personally.

VW: Were you very concerned with making *The Satie Project* feel cohesive? Are Satie's abundant eccentricities—not to mention the

brevity of each piece—an obstacle to cohesion?

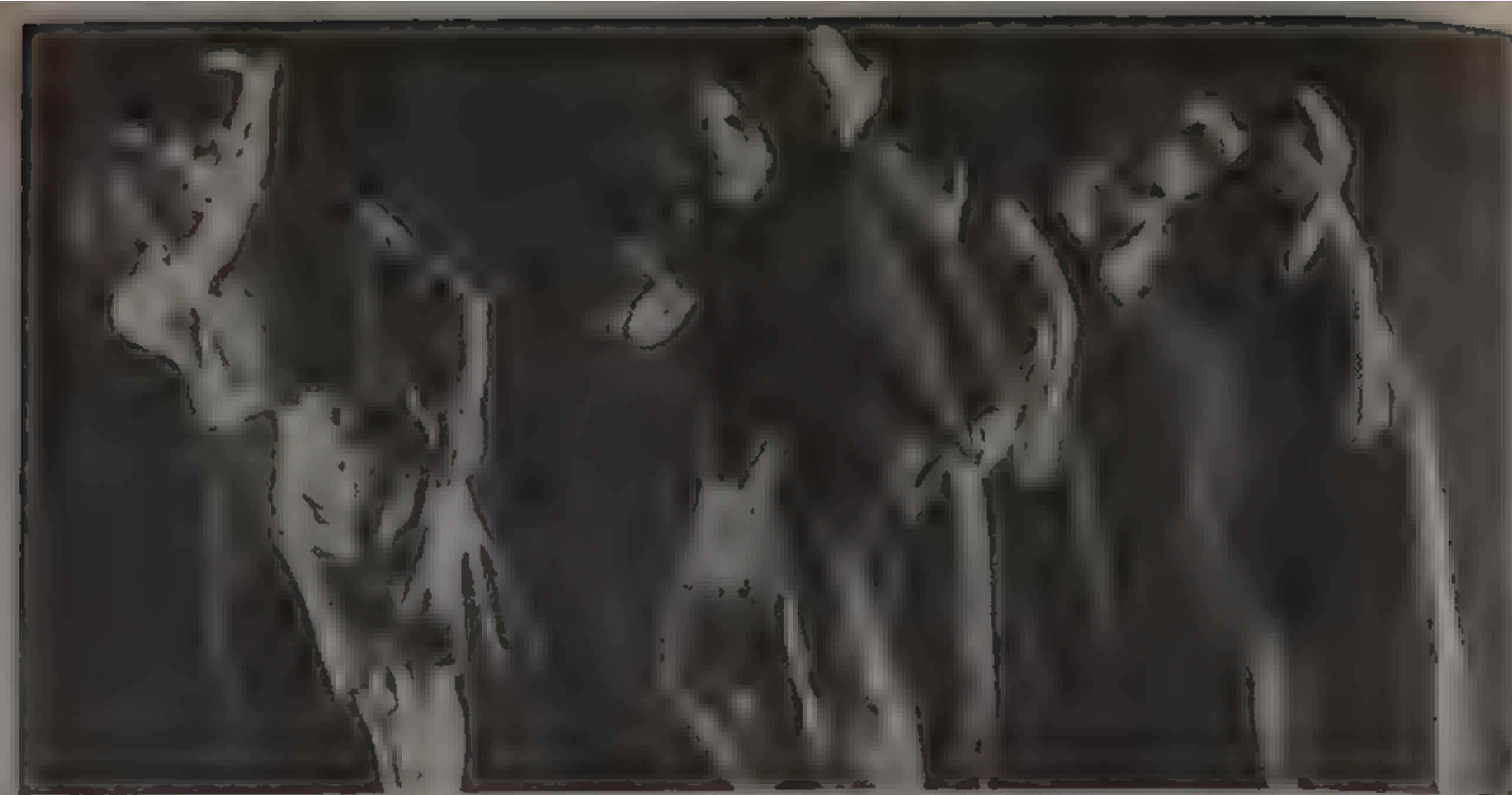
SB: Not really. When you listen to Satie's music, it's a pure gem of poetry. I think you'll find the pieces we're using so beautiful; when they are cocky they are cocky—but they are fantastically cocky! So it's all about poetry. Regarding dance, I always say, "There is nothing to understand and everything to feel."

VW: There's such an emotional richness to Satie's music, yet it's so free of overt thematic associations. It seems like you could play one of these pieces over almost anything.

SB: Yes, and the physicality in *The Satie Project* came out of my research, not just listening to the music. When the elements finally came together, it was so interesting to see the contrast of my physical discoveries with his music. You know, after his death, when they went into Satie's apartment, they discovered this big mess. You think, how could someone who lived in such a mess write such pure music? But they also found this little box full of white, pristine music sheets. It was so curious to find these immaculate papers in an apartment of total chaos. I think the work is about that.

VW: Since he was allegedly not fond of choreographers, what do you think Satie would make of the work?

SB: This is very important. Satie was not fond of most choreographers, but in his letters, I realized that what



Satie didn't like was for choreographers to only mime his music. That's why he loved collaborating with Picasso and Cocteau and these people, because they stood in front of him, bringing their own ideas. So our goal was not to simply be inspired by Satie, but to bring something new to his music. Every component should

bring a new layer. So I hope he would be very excited by this. ☺

THE SATIE PROJECT

Choreographed by Serge Bennathan • Piano by Eve Egoyan • Performed by Dancemakers • John L. Haar Theatre (10045-156 St) • Fri-Sat, Feb 20-21 (8pm) • 497-4416

Ab-fab lab

A dance lab—the phrase conjures up unsettling images of ballerinas hooked up to electrodes while white-coated technicians monitor their heart rates and their alpha waves. But in fact, the Mile Zero Dance troupe's **2nd Annual Dance Lab Open Forum** is a much more benign affair—and a uniquely interactive sidebar event to the mainstage shows coming to town for the Brian Webb Dance Company's Contemporary Dance Festival.

Whereas shows like *The Satie Project* and the upcoming *Luna* and *Scènes d'intérieur* will be performed in dressy settings like the John L. Haar Theatre and the Timms Centre at the U of A, the Dance Lab will invite audiences into the informal Integration studio space at 10565-114 St (north of Oliver Square) on February 26 and March 5 to see new dance works in progress by Mile Zero artistic director Bobbie Todd and MZ resident artist Gerry Morita. "The lab audience acts as a test trial for the dance product in its very earliest stages," says the company's mandate. "Both [choreographers] are interested in creating a dialogue with the audience through their work, and the Dance Lab is designed to encourage such a rapport with the public."

In other words, the act of observing the dancer's experiment changes it. Maybe the Dance Lab has something in common with white-coated science after all—you couldn't ask for a better illustration of the Uncertainty Principle. Werner Heisenberg would be pleased. —PAUL MATWYCHUK

Jimmy opens a door

Dreamlike one-woman show gives Marie Brassard's creative career a second start

BY PAUL MATWYCHUK

"I feel like I've beaten a dragon," says actor/playwright Marie Brassard, whose mysteriously beautiful, utterly unclassifiable one-woman show *Jimmy, créature de rêve* arrives in Edmonton this weekend for the final leg of Workshop West's Kaboom! theatre festival. *Jimmy* is the first show Brassard has conceived by herself after spending more than a decade collaborating with Quebec theatre giant Robert Lepage on such legendary shows as *Le Polygraphe* and *The Seven Streams of the River Ota*. "For years," she says, "I had been dreaming of doing my own work, but I was terrorized. It's a very scary thing to do; over the years of working with Robert I could be as creative as I wanted to be, but I was always protected by him in a certain way. But this time, I had some ideas

and feelings and experiences I wanted to explore and I knew that they were not the kind of experiences that you do with other people."

Indeed, *Jimmy* takes place in the most private world imaginable—the world of dreams. Brassard plays the title character, a homosexual hairdresser who comes into being within an erotic dream of a general in the U.S. army on the eve of his departure for the Korean War. However, just as *Jimmy* is about to realize his heart's desire and kiss a beautiful man, the

PREVIEW THEATRE

general dies, leaving *Jimmy* in limbo, perpetually on the verge of achieving total erotic satisfaction, until 50 years later when a Montreal actress begins dreaming about him. Sadly, the actress' dreams are nowhere near as romantic as the general's and *Jimmy* finds himself undergoing a series of bizarre and upsetting transformations at the hands of this new dreamer's turbulent subconscious.

Okay, the premise is a little weird, but Brassard says the story is perfectly linear—or at least, as linear as a dream. (And beside, when a

play includes Nazareth's recording of "Love Hurts" on its soundtrack, how weird can it really be?) "I knew I wanted to do something about dreams," she says, "but most of the time when you see dreams in movies and plays and stories, you get the dreamer talking about his dream. I decided to do it the other way around and have the dream creature talk about his experiences as the pure product of other people, of the dreamer."

THE PRESS MATERIAL for the show describes it as a celebration of the "joy of the creative process." When I remark to Brassard that for most playwrights, creating plays consists of nothing but agony, she laughs. "Well, it is agony," she says. "It's always very stressful. And here, I was totally alone as I worked on this show. It was a big challenge I gave myself, to see what would come out of me just by myself. I had no observers. And I write more like an actress than a playwright—I'm not sitting in front of a desk. I was basically alone in a room with a machine that could alter my voice and make it sound like a man or a woman. Basically, I was living like a crazy person,

talking to myself and speaking in different voices—I would sometimes stand there in the rehearsal hall after two hours and just think, 'What am I doing here?'"

All that self-doubt disappeared, however, once Brassard got the show in front of an audience. Since its debut in 2001, Brassard has performed *Jimmy* (both English and French versions) everywhere from Paris to Munich to Stockholm, and she has begun work on a new play, *La noirceur* (Darkness). "It's been a lovely experience," she says. "The great thing about it was that I always thought my fear [of doing a solo project] would persist after this show and that it would be the same, very difficult decision to do another one after it. And that wasn't the case—I mean, I'm still in a panic over the content of the new show and all that, but I didn't have any fear about making the initial decision to do it. It's very exciting—it's like a second start." ☺

JIMMY, CRÉATURE DE RÊVE

Written, directed and performed by Marie Brassard • La Cité francophone (8627-91 St) • Thu-Fri, Feb 20-21 (8pm) in English; Sat, Feb 22 (8pm) in French • 477-5955/420-1757



Marie Brassard in *Jimmy*

Vern Thiessen tells the astonishing true story of a forgotten German chemist in *Einstein's Gift*

by PAUL MATWYCHUK

I used to be absolutely hooked on Hollywood biopics," proclaims playwright Vern Thiessen. "The Glenn Miller Story, The Gene Krupa Story, The Jolson Story—I love that stuff. In a way, you could say this play is my attempt to make The Gene Krupa Story."

Thiessen is referring to *Einstein's Gift*, which is probably a much more commercial title than *The Fritz Haber Story*. Haber (played by Michael Spencer-Davis) may not have any hit records to his credit like Jolson or Miller, but he did win the Nobel Prize for chemistry in 1918 for developing the process of fixating nitrogen from the air—a discovery that paved the way for the hydro-

genation of coal, the production of nitric acid and improved soil fertilization. I learned that from looking up the official Nobel Prize website and reading their biography of Haber, which is full of all sorts of interesting scientific information but glosses over the sensational fact that while Haber was regarded as a national hero in Germany when he won the Nobel, he was widely regarded as a war criminal in the rest of the world because of his decision to help the German War Office during World War I figure out a way to poison enemy troops with chlorine gas.

"The world viewed him," Thiessen says, "in much the same way that the American film industry views people like Elia Kazan who testified at the McCarthy hearings. He did good in his life, but he did the thing that was pretty abhorrent and which nobody could forgive." And as if that weren't enough guilt for one person to have on his conscience, Haber (who was Jewish, even though he expediently converted to Christianity early on in order to further his career) created the pesticide Zyklon-B, which the Nazis wound up employing in the death chambers of the concentration camps.

Thiessen first heard Haber's story a bar one night from a biochemist friend, and even with a few drinks in him, Thiessen saw the potential for a play—and not a small one, either. "I went out to write a big play," he says. "Big in themes, cast size, sweep—I don't think I'd ever really set out seriously to write a big play before." His research took him to the Fritz Haber Archives in Berlin, where he spent two weeks rummaging

through Haber's letters and papers. It was there, Thiessen says, looking through Haber's correspondence with Albert Einstein (much of it on postcards with nothing but mathematical and chemical formulas scrawled upon them), that he really "found" the play.

"THE THING THAT MADE things click for me," he says, "was a letter from Einstein to Haber's family after his death in 1934. It's an absolutely extraordinary one-page, handwritten letter, and there are three things he says in it [that struck me]. First, he said, 'Although I never spent a lot of time with Haber, he was one of my best friends and it was always a gift to spend an hour with him.' Then he

goes on to describe Haber as 'the most generous, multifaceted friend' he ever

had, and he describes a meeting between the two of them on the Unter den Linden in East Berlin and quotes a piece of dialogue between the two of them, where Einstein says something like, 'It's so great that I get a chance to spend time with the great Haber,' and Haber says, 'Yeah, well, you never really did care about good society, did you?' So there's obviously a repartee between the two of them. And then the third thing, which really stuck with me, was where Einstein told Haber's family that Haber's story is 'the story of the German Jew: a story of unrequited love.' And I just thought, in 1934, to make such an extraordinarily prescient statement... I mean, no wonder the guy was brilliant! Like many Jews, including Einstein, Haber just gave everything for his country—and then was told, you know, 'You're not good enough. Get out of here.'"

For a play about the moral quandaries of an obscure German chemist, *Einstein's Gift* is a pretty lively two hours of theatre. ("The play has 31 scenes," Thiessen says, "so it moves extremely fast. And it's very entertaining! You've got a sword fight in Act One, two romances, lots of fun costumes, scenes at the front, Nazis—I mean, what else do you want?") At the same time, Thiessen recognizes the fact that putting on an untested commodity like *Einstein's Gift* represents a substantial risk for a huge house like the Citadel. Indeed, *Einstein* is only the fourth new mainstage play (not counting TYA shows like Marty Chan's *Sword in the Stone*) that the Citadel has mounted since Raymond Storey's *South of China* in 1997. And the three others—Conni

Massing's *The Aberhart Summer* and Tom Wood's *A Christmas Carol and Servant of Two Masters*—were adaptations or updates of well-known, pre-existing material.

"You look at a play like *Einstein's Gift*," Thiessen says, "and you go, 'Wow: an unknown title, an unfamiliar story—not like *The Aberhart Summer*, for example—and it costs a lot of money with a great risk of not making back your return... So, no, new work doesn't happen all that often at the Citadel. But we are getting to the point where the Citadel is starting to design a process by which writers can find their way to the mainstage in a healthy manner. And that is a long process. I do want to very publicly say that [Citadel artistic director] Bob Baker has been incredibly supportive of this project, but he's also been very challenging—in a

good way. Every year since I [became Citadel artistic associate], I would go to him and say, 'Why don't you do my play?' And he'd say, 'I think it's a great play, but I think there's something missing.' He never said, 'Bring it back to me and we'll do it'; he just said it wasn't ready. And he was right. In his way, he's a very good dramaturg and he really knows what is going to work onstage."

THE SAME COULD BE SAID for director David Storch and set designer Bretta Gerecke, who previously collaborated on last season's strikingly visualized production of *The Beauty Queen of Leenane* in the Rice Theatre. "Absolutely fearless" is how Thiessen describes Gerecke, who has been involved with *Einstein's Gift* since some of the earliest phases of Thiessen's script and whose ideas of

how to stage the show seem to have gotten progressively radical with each new draft he wrote. "You have never seen the Maclab looking this way before," Thiessen says before showing me the theatre, and he wasn't exaggerating. Much of the stage has been replaced by metal grille-work covered with white Plexiglas through which light can shine from underneath, and most of the furniture and several assorted props—a chair, a typewriter, a row of silvery trees—are now suspended high in the flies from guy wires, ready to descend at the appropriate moment in the action. None of the mechanics behind the show are concealed; the effect would seem Brechtian if it weren't for the airy, luminous quality—the very antithesis of heavy,

SEE NEXT PAGE



Bitter living through chemistry

Vern Thiessen

Like many Jews, including Einstein, Haber just gave everything for his country—and then was told, 'You're not good enough. Get out of here.'

Pieter De Vos



Einstein's Gift

Continued from previous page

grimy, "German-ness"—that Gerecke brings to all of her designs.

"David and Bretta have taken this play to a place I never thought they would take it," says Thiessen, "by which I mean it's highly theatrical and not naturalistic at all. I think when people read the script, they think, 'Hmm. This would be good on a Shaw stage with, you know, lots of turntables and naturalistic desks flying in.' But no. David and Bretta will

go, 'Let's put a live musician onstage!' And so you've got Paul Morgan Donald not only acting in the show but playing music as well. And then they go, 'Let's get the other actors playing musical instruments and singing during the show as well. Or have them come in and be other people.' They've just filled the stage with the life of the play in a way that I hadn't necessarily written it, but was there between the lines."

STORCH, OF COURSE, played Einstein himself at the Citadel back in

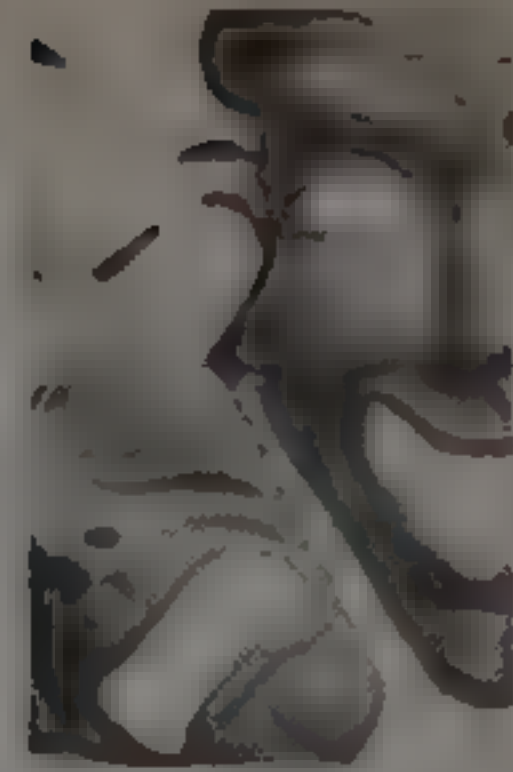
1999 in Steve Martin's *Picasso at the Lapin Agile*, in a performance that recalled Charlie Chaplin more than the Einstein familiar to us through newsreels and photographs. James MacDonald plays the role in *Einstein's Gift*, and Thiessen says the play's approach to the characters is, in many ways, just as idiosyncratic. "You have to be very careful," Thiessen says. "He's an icon. You can't screw around with Einstein. This is why I did no research on him whatsoever." He laughs. "I figured the only way I could get away with it was to make him a little larger than even the myth. And of course, David has reinforced this by casting a 6'2" Scotsman in the role. Basically, James has to walk onstage and say, 'I'm Einstein. Take it or leave it.' So my hope is that people will immediately realize, 'Okay, this is not the Einstein I know' and they'll go with it."

But when it came to Haber, Thiessen says it was surprisingly easy to make the play historically accurate. Nearly everything in the play, from the most astonishing turns of the plot (like Haber's nearly mythological-sounding quest to develop a process for extracting gold from seawater) to Haber's meet-cute scene with his second wife Lotta at the hatcheck stand of a nightclub ("I lay this umbrella at your heart and myself at your feet," he tells her, to which she responds, "Hmm, I'd prefer it the other way around"), turns out to have its basis in fact. "The incidents are, I would say, at least 75 per cent factual," Thiessen says. "It was easy, though, to remain historically accurate because it's *such a great story*. I laid out the incidents of Haber's life and went, 'Well, that's a play!' I really didn't have to fudge much of it."

He didn't feel the need to fudge any facts? God, doesn't he know he'll never be allowed to write a Hollywood biopic with *that attitude*? ☺

EINSTEIN'S GIFT

Directed by David Storch • Written by Vern Thiessen • Starring Michael Spencer-Davis, James MacDonald and Stephanie Wolfe • Maclab Theatre, The Citadel • Feb 22-Mar 16 (opening night: Feb 27) • 425-1820



theatre notes

By PAUL MATWYCHUK

Chomping at the bits

Biting the Butterhorn • Varscona Theatre • Feb 20-Mar 8 • preVUE Since making his playwriting debut in August of 1982 with *All These Heels* (a Fringe comedy he co-wrote with Phil Zyp), Stewart Lemoine has authored around 50 plays—and that's not even counting a daunting pile of one-off sketches, special material and repartee-filled Q&A "interviews" for *Aieeeee!*, the official Teatro la Quindicina newsletter. In the process, Lemoine has given Edmonton theatregoers the most painless education imaginable in classic opera and 19th-century literature, written not one but two plays about two different infantas of Portugal and penned some of the liveliest stage directions of the last 50 years. (Frequent Lemoine actor and *Butterhorn* cast member Jeff Haslam's personal favourite is mine as well: "Eros enters uproariously," from last season's *Eros and the Itchy Ant*.)

The new Teatro revue *Biting the Butterhorn* (which also stars Davina Stewart and Jocelyn Ahlf) is a collection of some of the best moments from the last 20 1/2 years of Lemoinian theatre, featuring well-known bits from such plays as *Cocktails at Pam's* and *The Hothouse Prince* as well as scenes and excerpts that, if Lemoine were a rock musician, would be called "rarities and B-sides." They'll be reading some of his stage directions, too.

"There's no narration," Lemoine says. "We didn't want to do that kind of *Side by Side by Sondheim* thing, you know, where they keep telling you why everything they're doing is so great. At the same time, I think it's good, if you're going to write this much, to kind of stop and look at everything you did—to see what you've done before and haven't done for a while, or what you've done a lot of..." He laughs. "...and maybe should let go of."

Jeff Haslam's presence is one of the things Lemoine has been smart to hold onto. Haslam has done about 30 Lemoine shows, by his estimation, since 1986, when he appeared in a short play called *Chicks Akimbo*, which Lemoine wrote for an AIDS fundraiser. ("I played a *Life* photographer," Haslam recalls. "I had to race stylishly from the stage chasing Davina as I photographed her. I tripped over Leona Brausen and fell onto the Kaasa Theatre steps. The entire theatre community of the day was in attendance; happily, only about nine of them still live here.") It was that same summer that Haslam saw Lemoine's Ibsen spoof *The Vile Governess and Other Psychodramas* and knew he'd found a kindred spirit. "I wasn't from here," he says, "and after I finished my B.F.A. I really wasn't convinced I was going to remain. When I saw this play and later *Cocktails at Pam's* at the Fringe, I knew I had to live here and work with him and Teatro."

The selections in *Biting the Butterhorn*

have been playfully grouped into categories—Mayhem, Madness, Persecution and Inspiration—an organizational method that Lemoine cheerfully admits was fairly arbitrary. Indeed, one of the striking things about talking to Lemoine about his work is his reluctance to discuss them in terms of grand, abstract themes—he always talks about his plays in terms of stories, characters, situations and plots that need to be carefully worked out rather than overarching ideas he wants to express. Of course, anyone who's seen *Pithl* or *The Hothouse Prince* or *Fever-Land* knows that plenty of potent themes have crept into Lemoine's writing all the same. "I think the first speech of *All Ears* was the first time I saw that quality of really stunningly vivid irony that makes me just choke right up," says Haslam. "You see it in many of his later plays and it's always so deeply moving because, as with his most hilarious comedy, you never see it coming."

Lemoine himself points to his 1988 play *The Glittering Heart* as the play where his interest in exploring more complex emotional territory really started to become apparent. "Leona Brausen plays a courtesan," he says, "a sort of aging Venetian *grande dame*, and toward the end of the play she talks about living in Venice and how it's a beautiful city, but if you look down in the water, you see another beautiful city that's a reflection of the first one. In some ways, it's *more beautiful*. And she says that she's a little bit sad because she can't ever go to that one. It's something that I didn't plan on being a big thematic key, but which probably filters through my other works—things that are beautiful, but pretend."

Heavy floe day

Lulie the Iceberg • Kaasa Theatre (Jubilee Auditorium) • To Feb 23 • reVUE *Lulie the Iceberg* features not only one of the most unusual protagonists of any play to appear in Edmonton this season (a talking iceberg, if you can believe it) but one of the most distinguished playwriting pedigrees as well (it's based on a story by Her Imperial Highness Princess Takamado of Japan). Unfortunately, *Lulie* turns out to be a thoroughly formulaic kids' play, trotting the good-hearted hero who yearns for adventure to the generic assortment of talking animals that he befriends during his quest for knowledge to the forgettable songs to the tacked-on environmental message in the closing number.

The show makes extensive use of video projections (all the action takes place in front of a large screen apparently modelled after the Guardian of Forever from the "City on the Edge of Forever" episode of *Star Trek*), and there are a couple of neat effects in which the actors seem to emerge onstage as 3-D versions of the images onscreen. But the show never finds a coherent visual or theatrical style. It's just a jumble of shadow puppets, video animation, Asian mythology and pants-dropping Occidental slapstick. None of it, I'm afraid, very magical. The show seems even more disappointing following Fringe Theatre Adventure's previous presentation, the Old Troll Puppet Workshop's *The Tooth Fairy*. Even without that wonderful show to compare it to, I fear *Lulie the Iceberg* would still leave me cold. ☹

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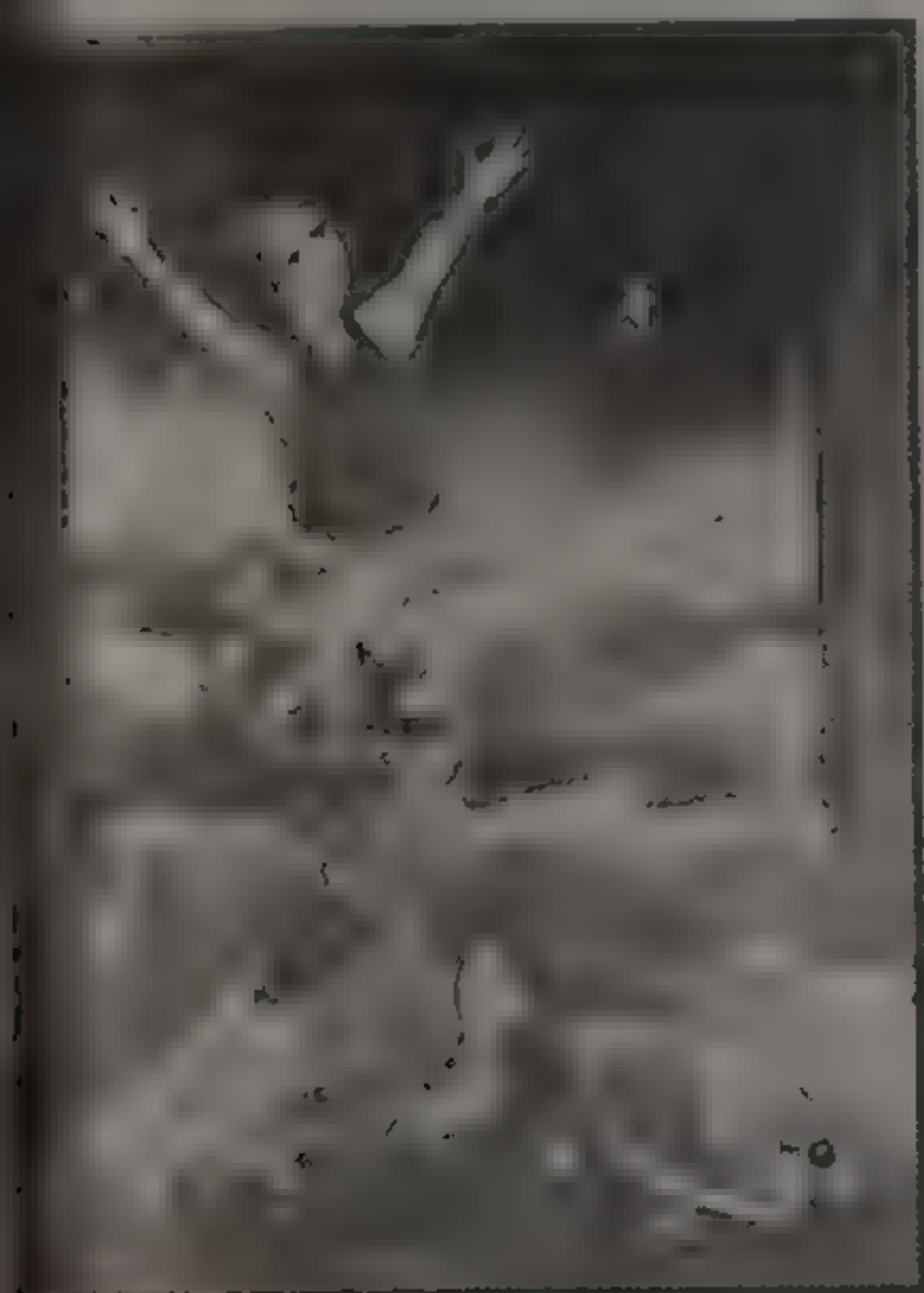
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Anything but Grimm

Artists Hartmann and Montemurro share a fairytale-like wonder at the world

AGNIESZKA MATEJKO

Once in a while we meet someone who comes from a different culture or another place, someone whose education is dissimilar from ours, but who, within minutes of conversation, we recognize as sharing a common bond. As I sat at Barbara Hartmann's kitchen table talking to her and Raffaella Montemurro about their lives, work and art, I sensed that these two very



different women share such a bond—and this common spirit shines through in the bright, colourful paintings and assemblages they currently display as featured artists in **Front Gallery Artists**.

"I am a first-generation Italian," says Montemurro. "I always drew and painted. I used my father's cheese grater to grate wax crayons into mud

and put them in the oven for pasta. He used to go nuts!" But

despite the mess and the irritation, Montemurro's parents bought her a grater and a stack of wax crayons as a gift. "I was indulged," she says with pride. Her parents ran out of patience with Montemurro's creative endeavours only once, when she made a stage production of a wedding out of her mother's curtains. "I wasn't just mad," says the artist. "I was really mad."

MONTMURRO IS NOW middle-aged but she still makes assemblages of curtains and other significant objects around her. Her recent works, for instance, incorporate a gloriously vibrant curtain a friend of hers made in a fringe production and gave her as a Christmas present. Gold earrings, buttons and all kinds of well-loved treasures are embedded in Montemurro's work, including some beads given to her many years ago by a Greek lover. It is these objects that give her art the same

intimate feeling that I experienced as a child rummaging through my mother's jewelry drawer.

Hartmann, too, collects objects. Her house is filled to the brim with fascinating trinkets that may not exude wealth or opulence but seem to hold the secret to intimate stories. Hers is an adult home with a child's magical spirit. In fact, it seems as if it were a large-scale extension of her fairytale-like assemblages. "From the time I was little," Hartmann says, "I would make little still lives out of things and imagine stories that went with the still lives." (Montemurro nods enthusiastically. "Me too," she says.) "I never expected to be an artist," Hartmann continues. "When I was in high school, my confidence in doing art was pretty low." Her



academic career took many twists and turns—in fact, she never completed her fine arts degree. Now, though, after a distinguished career as an illustrator of children's books, Hartmann can laugh at her inauspicious beginnings.

"I grew up reading fairytales," she says. "I had a couple of fairytale books that were my father's and I

just loved them. I still love them.... You take some person who is on a

path and by the end of the story they have realized their potential. They have gone through hardships, but they have overcome them. People and animals in my paintings are always on a journey. It doesn't matter where they're going, it's where they are at that point and how they are enjoying life that matters. When I look at my paintings, I see someone who is sharing themselves and taking pleasure in the moment. Maybe that's what a child does."

But it's something deeper than just the brilliant colours and mythical imagery that unite these artists. Perhaps it's the stories that they weave through their work; not epics, but intimate moments that appear like fragments of a fairytale whose ending we don't yet know. ☺

FRONT GALLERY ARTISTS
Featuring Barbara Hartmann and Raffaella Montemurro • Front Gallery (12312 Jasper Ave) • To Feb 22

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm.

DANCE

CAPOEIRA ACADEMY 6807-104 St (709-3500) • Roda de Capoeira • Every Sat (2pm) • Free performance

CARMEN Jubilee Auditorium, 11455-87 Ave (420-1757/451-8000) • Alberta Ballet and the Edmonton Symphony Orchestra present choreographer Jean Grand-Maitre's adaptation of the classic story by Prosper Merimee. With choreographer Rudi van Dantzig's *Four Lost Songs* • Feb. 21-22, 8pm • 50% off tickets available at TIX on the Square

CONTEMPORARY DANCE FESTIVAL 497-4416 • The Brian Webb Dance Company presents a series of provocative new dance pieces • *The Satie Project*: Choreographed by Serge Benathien, featuring the music of Erik Satie performed by pianist Eve Egoyan. John L. Haar Theatre (10045-156 St); Feb. 21, 22 (8pm) • *Dance Lab Open Forum*: Hosted by Brian Webb. Mile Zero Dance presents new works in progress by Bobbie Todd and Gerry Morita. Integration (10565-114 St); Feb. 26, Mar. 5 (8:30pm) • \$8 • Tickets at TIX on the Square • *Luna*: The O Vertigo dance troupe performs choreographer Ginette Laurin's athletic, exciting new piece. Timms Centre for the Arts (U of A); Feb. 28, Mar. 1 (8pm) • *Scenes d'interieur*: A new piece by choreographer Sylvain Emard incorporating video interviews with dance. John L. Haar Theatre (10045-156 St); Mar. 7, 8 (8pm) • \$54 (festival pass)/\$20/\$15 (student/senior) • Tickets at TIX on the Square

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

ART BEAT GALLERY 8 Mission Ave, St. Albert (459-3679) • Open Mon-Wed, Fri 10am-6pm; Thu 10am-9pm; Sat 10am-5pm; Sun, hols noon-4pm • *THE SWCA SPRING SHOW*: Paintings by artists from the Society of Western Canadian Artists • Feb. 22-Mar. 9 • Opening reception Sat, Feb. 22 (1-5pm), with artists in attendance

BUZZY'S Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz • Opening reception Sat, Mar. 1 (1-4pm)

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St (461-3427) • Group show • Until Mar. 5

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • *CALM PASSAGE*: Oil paintings on the theme of transition

CYBERTOPIA INTERNET CAFE 11607 Jasper Ave • *WOMEN'S TEARS, WOMEN'S FEARS*: Expressionist paintings by Patricia Laing • Until Mar. 1

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm. *FELT INSPIRED*: Felted wool landscapes by Myrna Harris • Until Mar. 1

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm, Fri, 8:30am-4:30pm, Sat 9am-noon • *ANOTHER MORNING ON THE EDGE OF THE VOLLEYBALL PIT*: Artworks by Bryan Westerman. A presentation for the Certificate of Fine Arts • Feb. 24-Mar. 5 • Opening reception Sat, Feb. 22 (2-5pm), with artist in attendance

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed, Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm • Eskimo soapstone carvings by T. Ragee, West Coast Indian and Eskimo jewellery by D. Dennis • Until Feb. 28

FRINGE GALLERY Bsm 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • *SPOT ON*: Paintings and sculptures by the Paint Spot staff • Until Feb. 28

FRONT GALLERY 12312 Jasper Ave (488-2952) • Open Tue-Sat 10am-5pm • Recent paintings by Barbara Hartmann and Raffaella Montemurro • Until Feb. 22

GIORDANO GALLERY See What's Happening Downtown

GRANT MACEWAN COLLEGE Millwoods Campus, 7319-29 Ave (485-3053) *ORCHID MADNESS*: The Orchid Society of Alberta presents its 26th annual orchid show and sale, featuring orchid and cut-flower displays, orchid art, photography and seminars • Feb. 21 (noon-8pm), Feb. 22-23 (9am-5pm) • \$5/\$4 (senior/free under 12)

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *BIG BAD AND UGLY*: Works by Daniel Erban. Until Mar. 22 • *Front Room: EVOLV-*

ING AUTONOMY: Works by Richard Boulet. Until Mar. 22

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-5807) • *ONE FOR THE SHOW*: Drawings and paintings by the students of Johanna Wray • Until Mar. 6

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 8am-5:30pm; Sat 9am-5pm • Original works by Dave Ripley, Wendy Risdale, Jim Brager, Elizabeth Hibbs, Meta Ranger, Audrey Planmuller, Myrna Wilkinson. Western bronzes by Ginall Cohoe • Until Feb. 28

JOHNSON GALLERY 11817-80 St • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Watercolours by Jim Painter, oils by Al Roberge and Mary Pemberton, prints by Toti and pottery by Peggy Heer, Linda Nelson, Noburo Kubo • Until Feb. 28

LATITUDE 53 See What's Happening Downtown

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St (407-7152) • *ROOM FOR MEASURES*: Sculptural furniture by Catherine Burgess, Megan Strickfaden, Agnieszka Matejko (in collaboration with Wes Denison and Adrienne Arlen Duffy) • Until Apr. 6 • *After Hours*: On display outside the gallery. Two large-scale waterscapes by Leslie Taillefer

MUSEE HERITAGE MUSEUM 5 St. Anne Street, St. Albert, 459-1528 • Open Mon-Sat 10am-5pm; Sun 1-5pm • *THE HANDS OF A MASTER* • Until May 3 • *THE MASTER SPEAKS*. Series of presentations featuring a craft and an artisan. Every Saturday until Apr. 26. • Glass blowing with Jeff Hoomwood; Sat, Feb. 22 (1pm and 3pm) • Quilting with a member of St. Albert's Guild; Sat, Mar. 1 (1pm and 3pm) • \$2 (suggested donation/person)

MODERN EYES GALLERY AND GIFT 24 Perron Street, St. Albert (459-9102) • Open Tue-Sat 10am-5pm • Paintings by Graham Platt, Ian Sheldon, Georgia Graha and, Lorraine Oberg, sculptures by Roy Leadbeater, Delayne Corbett, Fred Ober and Maggie Walt • Until Mar. 1

MUDDY WATERS CAPPUCCINO BAR 8211-111 St • Prints by Catherine Kovacs • Until Feb. 28

MULTICULTURAL CENTRE PUBLIC ART GALLERY 5411-51 St, Stony Plain • *SOUL OF THE MOUNTAIN*: Paintings by Jerry Heine, Yuriko Kitamura, Adeline Rockett, Eileen Raucher Sutton, and Pam Wilman • Until Mar. 24 • Opening reception Sun, Feb. 23 (1-4pm), with artists in attendance

MUTTART CONSERVATORY 9626-96A St (466-8755) • Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm • *ROMANCE IN THE AIR*: Until Mar. 2 • *Artwork in the Centre Court*: *NATURE'S JEWELS*: Watercolours by Laura Leeder. Until Mar. 21 • \$5.25 (adult)/\$4.25 (senior/youth)/\$2.75 (child)/\$16 (family)

NINA HAGGERTY CENTRE FOR THE ARTS 9702-111 Ave • *OUTSIDER ART*: Group show to celebrate the opening of this new gallery formed to provide adults with developmental disabilities a place to create and show their artworks • Gallery opening celebration, including an interactive play in the studio, Wed, Feb. 26 (3-7pm), with artists in attendance

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm. Thu 10am-8pm • *ITCH* New work by Kellie Kitson and Lisa Murray exploring visual memory through painting and sculpture • Until Feb. 28

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100/453-9100) • Open weekdays 9am-9pm, weekends 9am-5pm • *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY*: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • *TREASURES OF THE EARTH* Geology collection. Permanent exhibit • *THE NATURAL HISTORY GALLERY*: • *BUG ROOM*: Live invertebrate display. Permanent exhibit • *THE BIRD GALLERY*: Mounted birds. Permanent exhibit • *THE WILD ALBERTA PREVIEW GALLERY*: Sneak peek at the new gallery's layout • *BIG THINGS*: Large-scale sculptures by artists of the North Edmonton Sculpture Workshop • Until April • *BONE DIGGERS*: Until Mar. 9 • *ANCIENT ROME*: Until Apr. 21 • *A TO Z AT THE MUSEUM*: Every Sat (9am-11am); family-fun drop-in program • *EVENINGS AT ALICE'S*: At the Museum Cafe, last Fri evening of each month

REMEDY 8631-109 St (430-8480) • *A MUSING*: Paintings by Christie Schultz • Until Feb. 28

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • *NOW AND THEN: REVISITING THE PRESENT*: a retrospective juxtaposing old and new paintings by West Coast artist Leslie Poole • Until Feb. 25

SEGHES STUDIO GALLERY See What's Happening Downtown

SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

SPECTRUM ART GALLERY AND STUDIO See What's Happening Downtown

ST ALBERT PLACE 5 St. Snne Street, St. Albert (460-4310) • *AN EVENING EN PLAIN AIR*: The Arts and Heritage Foundation of St. Albert's annual art auction to support Profiles Public Art Gallery • Sat, Mar. 1 (7:30pm) • \$20 • Tickets at Profiles Gallery

STUDIO 321 See What's Happening Downtown

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • *CONTIGUOUS*: Artists' collective gallery presenting urban landscapes, ruralscapes, portraits and abstracts by local artists • Until Feb. 22

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *BLOOM*: Botanic paintings by Peggy Arnett, Crystal Babcock and Margaret Jones • Until Mar. 22

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • *THE POWER OF TEN*: Celebrating the gallery's 10th anniversary. Paintings and sculptures by 10 gallery artists • Until Feb. 28

THE WORKS GALLERY See What's Happening Downtown

LITERARY

CITY ARTS CENTRE 10943-84 Ave • Gary Geddes (poet); Sat, Feb. 22 (7pm); Admission \$4 (suggested donation) • Poetic meditations with Ruth Anderson Donovan, Jocko, Ron Kurt, Ky Perron, Gail Sidonie Sobat. Open stage to follow hosted by Andy Michaelson; Wed, Feb. 26 (7pm)

GRANT MACEWAN COLLEGE CITY CENTRE CAMPUS See What's Happening Downtown

O'BYRNE'S IRISH PUB 10616 Whyte Ave • CBC Poetry Face-Off featuring Mary T Macdonald, Nancy Mackenzie, Thomas Trofimuk, Audrey Shield and Ben Murray • Thu, Feb. 20 (6-8pm)

SECOND CUP See What's Happening Downtown

STANLEY A. MILNER LIBRARY See What's Happening Downtown

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard (469 4999) • THU 20-FRI 21 (8:30pm); SAT 22 (8pm and 10:30pm). Marty Hanenberg

FARGO'S 10307-82 Ave (433-4526) • Every SUN: Fargo's Laugh-a-Lot Comedy

SIDETRACK CAFE 10333-112 St (421-1326) • Every THU (7:30-9:30pm): Comedy improv show • \$3

THEATRE

BITING THE BUTTERHORN Varscona Theatre, 10329-83 Ave (433-3399 #2/420-1757) • Jeff Haslam, Davina Stewart and Jocelyn Ahlf star in this collection of playwright Stewart Lemoine's best scenes, monologues and playlets from the last 20 years of Teatro la Quindicina • Feb. 20-Mar. 8 • Tue-Sat (8pm); Sat matinees (2pm) • \$15/\$12 (student/senior/Equity); Tue evenings and Sat matinees: Pay-What-You-Can; Fri, Feb. 21: Two for One • Tickets at TIX on the Square

THE BRITISH ARE COMING AGAIN Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • Will Marks and Joe Harris's follow-up to *The British Invasion* pays a tongue-in-cheek tribute to British recording artists from the '60s to the present • Until Feb. 23

CHARLEY'S AUNT Mayfield Dinner Theatre, 16615-109 Ave (483-4051, 486-7827) • Brandon Thomas's venerable cross-dressing comedy, set in the gay '90s, about an Oxford student who disguises himself as an old maid in order to help a pair of his college pals woo a pair of lovely young women when their chaperone fails to appear • Feb. 28-Apr. 20

CHIMPROVI The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday at 11pm

DIE-NASTY Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday at 8pm

EINSTEIN'S GIFT See What's Happening

SEE NEXT PAGE

Astrolomal Horoscope

By MATT SHORT



ARIES (Mar 20-Apr 19): Distant journeys, higher learning and spirituality are all major themes as your planetary ruler, Mars, moves through the sign of Sagittarius. Although cosmic energies have recently been in your favour, challenges with travel and heavy responsibilities involving universities and the workplace are indicated for February 21. Love enhancements and social opportunities could manifest with friends from your job or with the signs Taurus and Libra around February 26, making this your best day for fun and leisure activities. Your boss and the signs Capricorn and Aquarius may apply.



TAURUS (Apr 20-May 19): Your planetary ruler, Venus, is moving through Capricorn and is currently in a harmonious position for your sign. Your career situation may deal with foreign themes and long distance travel, or maybe you're just going back to school to better your job options. Sexual opportunities are shown on February 21, especially at work and with the signs Aries or Scorpio, but use discretion or your personal business might become public knowledge. If you were born close to May 12, expect an increase in attractiveness, along with love affairs and social opportunities. Look for heavy financial obligations and uncomfortable circumstances involving your boss or father on February 24. A Capricorn may be involved.



GEMINI (May 20-June 20): Your intellectual abilities will be stimulated as Mercury moves harmoniously through the sign of Aquarius and your 9th house. Long-distance traveling with friends is likely, along with meeting new ones on university campuses and near places of worship. Secret messages from foreigners, faraway places and the signs Pisces and Sagittarius are shown for February 21, along with potential for isolation, artistic studies and contacts with psychic knowledge. If you've been having relationship problems, February 26 would be the day to talk it out and make a fresh start. Something hidden may soon be revealed. Scorpio and Aries could play a role



CANCER (June 21-July 22): Numerous opportunities are available for your sign this week. When the Moon enters Scorpio on February 21, your sexual desires will become greatly elevated, putting you in the mood for love. As you begin to feel things more deeply, your willpower should also increase, making important goals more easily attainable. Romance, sporting events, situations involving children and leisure activities are forecast over the weekend. By February 23, your main focus will change to dietary improvements, health concerns and spiritual matters. Extreme emotional fluctuations are indicated for February 24, especially involving close relationships and the signs Scorpio, Aries and Capricorn. Letting go of old baggage will be your best defense.



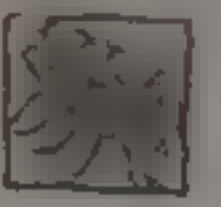
LEO (July 23-Aug 22): Your recent attentiveness to love relationships and business matters will immediately change when the Sun moves into the sign of Pisces on February 20. You may need more time alone as your focus turns towards inward transformation, psychic knowledge and a new curiosity about life after death. Issues involving taxes, joint finances and inheritance may cross your path at this time, along with the possibility of a secret sexual encounter. An erotic fantasy could even come true! Music, acting, working behind the scenes and other people's money are all highlighted.



VIRGO (Aug 23-Sept 22): You may be a little out of your element as your planetary ruler, Mercury, moves through airy Aquarius. Unusual circumstances surround the workplace as your daily routine goes out the window, but you may meet an exciting new friend along this alternate path. Working in isolation, secret health concerns and psychic connections to pets and co-workers are indicated for February 21. Dietary issues have been a dominant focus lately making February 26 a perfect time to instigate better eating habits. Secret information concerning your home or a parent may also be revealed. The signs Scorpio and Aries could be involved.



LIBRA (Sept 23-Oct 22): Your planetary ruler, Venus, is currently moving through Capricorn, but is out of harmony with your sign. Heavy responsibilities and burdens may temporarily invade your life at home and within your career. Increased sex appeal and the unveiling of secret information are forecast for February 21, especially involving Aries or Scorpio. Problems involving long trips, in-laws, universities and places of worship are possible around February 24, along with a temporary lapse of faith and difficulties with foreigners, your father or boss. Stay strong and get your house in order. Cosmic conditions will improve very soon.



SCORPIO (Oct 23-Nov 21): You may have recently had to work harder for the money you make, or maybe you've noticed blockages at every turn. Problems may be surfacing involving your career, reputation, father, boss and the signs Capricorn and Aquarius, especially around February 21. Your planetary ruler, Pluto, is facing challenging vibrations from Saturn, but remember these conditions are only temporary. If you are strong enough to make it through these difficult times (which you are), great rewards and lessons await you. Love relationships are favoured this week. The signs Taurus or Libra may be involved.



SAGITTARIUS (Nov 22-Dec 21): You're living in an isolated dream world while your planetary ruler, Jupiter, is under the influence of Neptunian energies. Secrecy surrounds you. Television, music, photography and dance have become more appealing, along with excessive sleep, drugs and alcohol use. Although your psychic and creative levels are peaking, you may have trouble dealing with the responsibilities of everyday life. Beware of deception involving romantic partners, children and gambling, both through the mail and over the phone, around February 21. Unplanned pregnancy is also possible, so don't participate in reckless behaviour at this time. The sign Pisces, Virgo and Gemini may apply



CAPRICORN (Dec 22-Jan 20): If you've been feeling stuck in your current situation, freedom is within sight. When your planetary ruler, Saturn, changes to a forward direction, you too will be able to move on with your life. Needed changes that have been weighing heavily in the back of your mind could finally come to fruition, provided you're willing to accept better things into your life. Letting go of the past isn't easy for you, but cosmic vibrations will insist that you do just that. Use caution against angry episodes, underhanded actions, cuts and burns on February 22. Dietary modifications may also be necessary. The signs Scorpio and Aries could be involved



AQUARIUS (Jan 21-Feb 18): Your sign has reached a critical point. Your planetary ruler, Uranus, will move into the last degree of your sign, offering just enough instability to make that final leap of faith you need before you settle into a new life. Some of these transitions could be difficult and may involve power conflicts with children and close relationships. Arguments and angry episodes are also possible, especially around February 21. If you were born within a day of February 19, look for impulsive desires, sudden personal changes and unexpected occurrences involving your friends, another Aquarius or the sign Capricorn



PISCES (Feb 19-Mar 19): There's nothing wrong with thinking big. But your planetary ruler, Neptune, is being taunted by grandiose visions from Jupiter. You may be taking on more than you can handle successfully, or maybe you're just living for the day by excessive partying. Isolation, escapism, overeating and lack of direction are also possible. Secret errands, mailings and conversations are shown around February 21, along with something that may appear to be much better than it really is. Good fortune could be just around the corner, or it could be cancelled out by your own laziness. The signs Sagittarius, Virgo and Gemini could play a part.

ARTS WEEKLY

Continued from previous page

Downtown

THE END OF THE BEGINNING/THE AMERICAN WELCOME Arden Theatre, (459-1542) • Presented by the Celtic Arts Society of Alberta • Two one-act plays by Irish playwrights, featuring Sean O'Casey's domestic comedy about a farm husband's disastrous attempt to take care of the housework, and Brian Friel's yarn about an Irish playwright who watches in horror as well-meaning American producers destroy his work • Fri, Feb. 21 (8pm) • Tickets at TicketMaster, Arden • \$15.50

FUR COAT AND NO KNICKERS Leduc Performing Arts Centre, 4308-50 St, Leduc (987-0278) • Mike Harding's comedy about a prospective groom who the night before his wedding is taken out for a disastrously wild night on the town by his prospective in-laws • Feb. 20-22, 27-28, Mar. 1 (8pm) • \$8 (Thu)/\$10 (Fri, Sat)

HOME ICE Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Conni Massing's modern-day spoof of *Lysistrata*, set in the not-too-distant future, about a hockey mom who convinces her friends to withhold sex from their husbands until they agree to ban violence from their children's hockey league • Until May 3

IF WE ARE WOMEN See What's Happening Downtown

KABOOM3 THEATRE PERFORMANCE FESTIVAL Presented by Workshop West Theatre (477-5955) • Jimmy, *Créature de Rêve*: Marie Brassard's haunting play about a gay hair-dresser who occupies the dreams of an American general and a Montreal actress 50 years later, La Cité francophone (8529-91 St): Feb. 20 (8pm), Feb. 21 (8pm), Feb. 22 (8pm) • Tickets available at TIX on the Square

LULIE THE ICEBERG Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave (448-9000) • Presented by Fringe Theatre Adventures • Raymond Storey's adaptation of the story by Her Imperial Highness Princess Takamado of Japan about a young iceberg who longs to travel to the South Pole to meet the elders of his kind • Until Feb. 23

THE MAKING OF WARRIORS See What's Happening Downtown

OH SUSANNA Varscona Theatre 10329-83 Ave • Edmonton's own Euro-style variety show featuring the talents of the Compania del Mambo, guided by the firm hostessing hand of international glamour-gal Susanna Patchoulil • Next show: Sat, Mar. 1 (11pm)

OVER THE EDGE WITH 4-PLAY Catalyst Theatre, 8529-103 St (431-1750) • Andrea House, Kate Ryan and Christine MacInnis star in Catalyst Theatre's popular annual fundrais-

ing event, in which four brand-new plays written, directed, designed, performed, reviewed and awarded prizes, all in the space of 12 hectic hours • Feb. 28

THE ROCK 'N' ROLL FALSETTOS Jubilations Dinner Theatre, Upper Level Phase III, WEM (484-2424) • A musical spoof of Mafia movies and TV shows, in which a crime boss plans a massive meeting with rival families to figure out how to carve up the prairies • Until Apr. 6

STOP KISS The Roxy, 10708-124 St (453-2440) • Presented by Kill Your Television • Caroline Livingstone and Beth Graham star in Diana Son's comedy/drama about two women—one a somewhat adrift traffic reporter, the other an idealistic teacher ne arrived in New York—who embark on a tentative lesbian romance, only to have the lives shattered by a brutal act of violence • Feb. 27-Mar. 8, Tue-Sun 8pm, Sat mat 2pm, \$15, \$12 student/senior/Equity \$20 (open night gala; \$12 preview)

SURVIVAL: THE IMPROVISATION GAME See What's Happening Downtown

THEATRESPORTS New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday at 11pm

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm.

CLUBS/LECTURES

ARTHRITIS SOCIETY See What's Happening Downtown

BISHOP GERALD WIESNER Newman Theological College, 15611 St. Albert Trail (447-2993) • A lecture about Lenten reflection • Sat, Mar. 1 (10am and 1:30pm)

CACEE CANADA WEST CONFERENCE Career and Placement Services (403) 283-3560 • Conference on the Power of Authentic Leadership: From Rhetoric to Realness • Mar. 3-5

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave &, 50 St (496-1802) • Every FRI (10am): Souther sleep. Until Apr. 25. Pre-register

CITY PLANNING AND DEVELOPMENT DEPARTMENT • J. Percy Page High School, gym, 2707 Mill Woods Rd (496-6218); Public meeting for Southeast Edmonton on the proposed amendment to the Mill Woods Town Centre Area Structure Plan; Thu, Feb. 20 (7pm) • Wellington Junior High School, 13160-127 St (496-6171); Public Meeting for North Central Edmonton on the proposed amendment to the Palisades Area Structure Plan, the Hudson Neighbourhood Structure Plan and amendment to the Zoning Bylaw from (AG) Agricultural Zone to (US) Urban Services Zone; Thu, Feb. 20 (7pm) • Oliver Community League Hall, 10326-118 St (496-6171); Public Meeting for proposed amendment to the Oliver Area Redevelopment Plan; Thu, Feb. 27 (7pm)

COMMUNITY SHAMANIC DRUMMING CIRCLE See What's Happening Downtown

EDMONTON COALITION AGAINST WAR AND RACISM See What's Happening Downtown

GLOBALIZATION AND ENVIRONMENTAL REGULATION: THE CASE OF THE PULP AND PAPER INDUSTRY U of A, Engineering Teaching Learning Centre 1 013 (492-5825) • Presented by Dr. Kathryn Harrison, Political Science (UBC) • Thu, Feb. 27 (4:30pm)

GOLD, GLORY AND PYRAMIDS IN ANCIENT PERU Provincial Museum, 12845-102 Ave • Presented by U of A Anthropology Graduate Association and Dr. Tom Dillehay, archaeologist • Wed, Feb. 26 (7pm) • Free

IRAQ AND PALESTINE: VIEWS FROM THE GROUND Canadian Islamic Centre, 13070-113 St (717-6519) • Fri, Feb. 21 (6-9:30pm) • Free (incl. free dinner), pre-register

MENSTRUAL EDUCATION WEEK U of A campus (450-0173) • Feb. 26-28 • Presented by the U of A Women's Centre Collective • Humanities 4-29; Wed, Feb. 26 (5pm); The Politics of Menstruation Discussion Forum • Humanities 4-29; Thu, Feb. 27 (5pm); Alternative Menstrual Products Workshop • Education South, 10th Floor Lounge; Fri, Feb. 28 (3:30pm); Wise Women's Natural Health and Fertility Awareness • Queen Alexandra Community Hall, 10425 University Ave; Fri, Feb. 28 (8pm); A Menstrual Cabaret, presented by FUSS Feminist Collective

THE OTHER HALF AND WOMEN'S REVOLUTIONARY LAW IN SOUTHERN MEXICO University of Alberta, Tory Building, Room 10-4 • Lecture presented by Isabel

Altamirano • Thu, Feb. 27 (3:30pm)

OPPORTUNITIES UNLIMITED NETWORKING GROUP See What's Happening Downtown

PUBLIC SKATING • Rundle Park ponds, 113 Ave, 29 St (11am-10pm) • Hawrelak Park Lake, Groat Rd (11am-10pm) • Victoria Park oval, 122 St, River Valley Rd (10am-10pm) Closed to the public Tue, Thu (5:30-8:30pm); Wed (6-7pm) • Jackie Parker pond, 50 St, 44 Ave (11am-10pm) • Mill Woods Campus Park, 66 St, 23 Ave (11am-10pm) • Castle Downs, 155 Ave, 113A St, 8am-10pm • City Hall, 1 Sir Winston Churchill Sq (10am-10pm)

SCOT LAUGHTON University of Alberta, Humanities Centre lecture theatre • Presented by MADE. Industrial designer Scot Laughton talks about his work • Thu, Feb. 27 • \$7, \$4 member/student

SCHIZOPHRENIA SOCIETY OF ALBERTA Lions Senior Citizens Centre, 11113-113 St (452-4661) • Family support meeting video night featuring *West 47th Street* • Tue, Feb. 25 (7-9pm)

U OF A PHILOSOPHERS' CAFÉ Nina's Restaurant, 10139-124 St • *Sleeping With the Elephant: How Does America Influence the Canadian Identity?* with Larry Aronsen (Professor of History and Classics); moderator Bernard Linsky (Chair of Philosophy) • Sat, Feb. 22 (3:30pm) • Free

WASKAHEGAN TRAIL ASSOCIATION MacDonald's at Capilano Mall, 55 St, 101 Ave (440-1146) • Guided cross country ski approx. 11 km at Strathcona Wilderness Centre; bring lunch and beverage • Sun, Feb. 23 (10am) • Free

WEST END TOASTMASTERS 10451-170 St, 2nd Fl, Boardroom (472-4911) • Learn to speak in public and small groups. Sharpen your listening skills. Acquire appropriate feedback techniques in a friendly environment

WHITEMUD CROSSING LIBRARY FICTION BOOK GROUP 145 Whitemud Crossing Shopping Centre, 4211-106 St (496-8342) • Discussion group, featuring a different author or title each month • Thu, Feb. 20 (7pm)

QUEER LISTINGS

AGAPE Room 7-114, Education North Building, U of A • A sex-and-gender differences and schooling focus group in the Faculty of Education • Mar. 20, Apr. 17 (12-1pm)

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES See What's Happening Downtown

BUDDYS NITE CLUB 11725B Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red. No membership needed

DIGNITY EDMONTON (482-6845) Support community for lesbian/gay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in positive,

proud space where being yourself is the norm

DIVERSITY CONFERENCES OF ALBERTA SOCIETY Unitarian Church of Edmonton 12530-110 Ave (433-5034) Coming to Voice A Celebration of Diversity • A Choral Workshop; Sat, Feb. 22; \$10 adult, free students/seniors (lunch provided) • Speakers the Rev. Bert and Evelyn Frey and a self-awareness workshop to explore spiritual growth; Sun, Feb. 23; Free

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC) See What's Happening Downtown

GAY MEN'S OUTREACH CREW (GMO) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARE See What's Happening Downtown

ILLUSIONS SOCIAL CLUB See What's Happening Downtown

JAMBA'S CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148 Ave (474-0753) • Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/~livepos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG See What's Happening Downtown

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the Gay and Lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSEXUAL/TRANSCENDER SUPPORT GROUP See What's Happening Downtown

WOODYS 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nite club. Every SUN-TUE (7-12am): Karaoke w/ Tizzy. Every WED: game show. Every FRI: pool. Every weekend: open stage, dance w/ DJ Arrow Chaser. No membership needed

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

SPECIAL EVENTS

BREWSTERS BREWING COMPANY AND RESTAURANT 11629-104 Ave (482-8993) 8th Annual Hot Wing Eating Challenge for Parkinson's • Sat, Mar. 1 • Pre-register

MOUNTAIN EQUIPMENT CO-OP 12326-102 Ave (488-6614) • Shave Your Head for Cancer fundraiser, all proceeds go to the Cross Cancer Institute • Sun, Feb. 23 (11-2pm) • \$30 pledges to participate

RABBIT SKI HILL (488-9600) • Snowing • Fundraiser for the Epilepsy Association • Sat, Mar. 1 • for information and registration



alt sex column

BY ANDREA NEMERSON

Hey, slick!

Dear Andrea:

My friend told me that due to her frequent sex with her boyfriend she is in pain when she uses the bathroom. She said she didn't have any lubrication so they used lotion. That has to be the dumbest thing I have ever heard of. She does not see the problem in this. Could you please help me explain the dangers to her?

Love, Helpful Pal

Dear Pal:

Your friend's choice may not be optimal, but believe me, I've heard dumber. Mu-u-u-uch dumber.

Once upon a time, the only lube was K-Y Jelly, which was embarrassing to buy and had unfortunate connotations ("This won't hurt a bit..."). The whole lube thing didn't really take off until the advent of safer sex in the mid- to late '80s. Most people didn't realize they needed anything except a little spit until they were faced with the task of forcing a latex-wrapped appendage into a dryish orifice, and found that it just wouldn't go. Nobody knew there was a market, so nobody was rushing to develop ever-newer, ever-slicker substances. Nowadays, most people won't go anywhere or do anything without a generous application of lubricant, and no wonder—lube makes almost any sex act sexier. (No, not oral sex. But you knew what I meant.)

Given that Astroglide was mighty scarce back in, say, 1965, people did indeed use hand lotion upon occasion. Also soap, Vaseline, baby oil, Crisco,

and—for all I know—whale oil and cod liver oil. With the possible exception of Crisco, none of these substances belongs up anyone's privates, but humans are remarkably resourceful and they will use whatever's handy.

There are two major problems with using lotion. If she's relying on condoms for birth control or STD protection, she might as well not bother. Most lotions contain mineral oil, which will eat right through latex. The other problem is everything which isn't mineral oil: perfumes and surfactants and God-knows-what which can irritate or cause an allergic reaction. Her pain may be caused by insufficient lube, the wrong lube or something else altogether, but she won't be able to tell until she stops making it worse by adding irritants and allergens.

"We didn't have any" was an okay excuse once. Get her some lube if she's too silly to get it herself, but there's no need to panic her. The wrong substance may be irritating but it's hardly life-threatening. Just remember: your parents probably used lotion or something worse, and they survived to make you.

Love, Andrea

Don't look now

Dear Andrea:

Every time I have sex, it hurts, like a burning and a tearing at the same time. I know it isn't an STD. I just don't want to go to the doctor and have him "look at me." Any advice?

Love, Burning Love

Dear Burning:

You didn't mention whether you were lubricating (getting wet) much, but I'm going to guess that you aren't. "Tearing and burning" is a pretty good description of how it feels when you try to force something into a dry vagina. The water-based lubes we were discussing above will take care of that. It isn't even embarrassing to buy them; they're right on the shelf at the drug-store next to the condoms (hint hint).

That's the quick fix. It'll work, but if

you're not getting wet, maybe you need more kissing, stroking, fingering or licking before you try to put anything in. For most girls, jumping into intercourse without a long, slow, sexy build-up won't feel sexy; it'll just feel boring, annoying or downright painful.

This was an easy question, the kind a columnist can answer without ever seeing you. One of these days, though, you are going to have to let a doctor "look at you." It's embarrassing at first, but you'll get over it when you see how unshocked the doctor is that you have genitals. It'll be okay.

Love, Andrea

Stalling for a reply

Dear Andrea:

Do condoms and spermicide work if you're having sex in the shower?

Love, Wet Ones

Dear Wet:

Condoms, being made of rubber (or occasionally plastic or sheep guts), are completely waterproof. If you want to keep something dry (e.g., cocaine that you're trying to smuggle), you put it in a condom, right? But you knew that. The more serious question is what happens to the spermicide. That depends on where it is. If it's inside the condom, it isn't going anywhere. The guy would have to stand in the stream, stretching the top of the condom out from the shaft and angling himself just so in order to fill it with water and dilute the spermicide past the point of utility. If it's inside the woman, she'd have to stand directly under the stream. On her head. This is just not going to happen by accident.

If you're really worried, reapply. Spermicide is just a back-up, though. As long as the condom's intact, it isn't doing anything.

Love, Andrea ♡

Andrea Nemerson writes and teaches in San Francisco. You can reach her at andrea@altsexcolumn.com.

volunteers

The Support Network 24 hour Distress Line
Call 482-0198.

na1219

Volunteers needed for Multicultural Research Project. Participation criteria: •Second generation East Indian women. •Between the ages of 20-40. •Currently in the process of completing a university degree and/or working. Contact Monica at (780) 710-5688

or monicajustin@hotmail.com

na0109

Do you enjoy art and children? Be a Docent, part of Profiles' Public Art Gallery's Looking at Art Gallery Tour Program. Training is provided. Ph 460-4310.

na0130

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VW 0307--

Ashtanga Yoga teacher wanted. Must be direct students of Pattabhi Jois. Must have 2yrs teaching experience. Anatomy qualifications and teacher training exp. Experience in Mysore adjustments. Please contact 433-8999.

VW0130-0213 (2 wks)

Drivers wanted: \$15+/hr., Wednesdays (night) and Thursday (daytime), permanent/part-time. Must have mini-van or truck. Looking for reliable and responsible person.
Please call 907-0570.

na VW 0307--

Local television production company is developing and producing a national series on the paranormal. We are seeking personal stories on the subjects of premonition, prophetic dreams, reincarnation, ghosts, UFO's, crop circles, alien abduction, etc. Anything out of the ordinary, and events and circumstances which cannot be explained. We are also seeking potential television hosts, actors and musicians to score programs. Please send all written material and resumes to this address and we will be in touch soon.

BOX 327
10654 Whyte Avenue
Edmonton, Alberta
T6E 2A7

RL1212 (2wks)0213-0220 03 (2wks)

workshops

JAPANESE DRUMMING
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Enjoy the fun and challenges with Kita No Taiko in this rigorous, choreographed activity. Evening and Sunday dates in March. \$50. Min. age 14. Ph 431-0300; e-mail: knt@ecb.ca; www.ecb.ca/knt

VW0130-0213 (2wks)

T.V. Film Acting Camp
One week acting camp for ages 6-16 during Spring Break. Vancouver instructor. Limited space available. Call 420-0163.

SA0130

business opportunity

With a minimal amount of money you can become a vendor at the world's biggest mall (WEM). One of the best business opportunities you will ever be offered. 484-6777 ask for Mo.

SA0116-0605 (12wks)

psychics

PSYCHIC READINGS

Southside (104 St and 1 block S. of Whyte Ave.)
by appt: Mon-Sat 11am-5pm
Call Dawn @ 914-7072 cell; 491-4699 pgr.
Tarot, palmistry, teacup
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SA 0116 - 0605 (12wks)

CLASSIFIEDS

Continued from previous page

volunteers

Canada World Youth is currently seeking more male applicants for 2003-04 programs. Please apply online immediately, and call the Edmonton office to advise us of your application if you would like to be considered for programs beginning in 2003. Selection days are in Feb, 2003. CANADA WORLD YOUTH, Western Canada Regional Office, #205 10816A-82 Ave., Edmt, AB, T6E 2B3. Ph 432-1877, 1-877-929-6884. e-mail: west-ouest@cw-y-jcm.org

na0130

Seniors living Downtown, Clareview, Londonderry, Kingsway, Beverly, & Highlands needing volunteers to help with outings to the mall, to get groceries, have a visit, a cup of coffee. Make a difference for someone living alone. Call Heather, Home Care, 423-8288.

na0109

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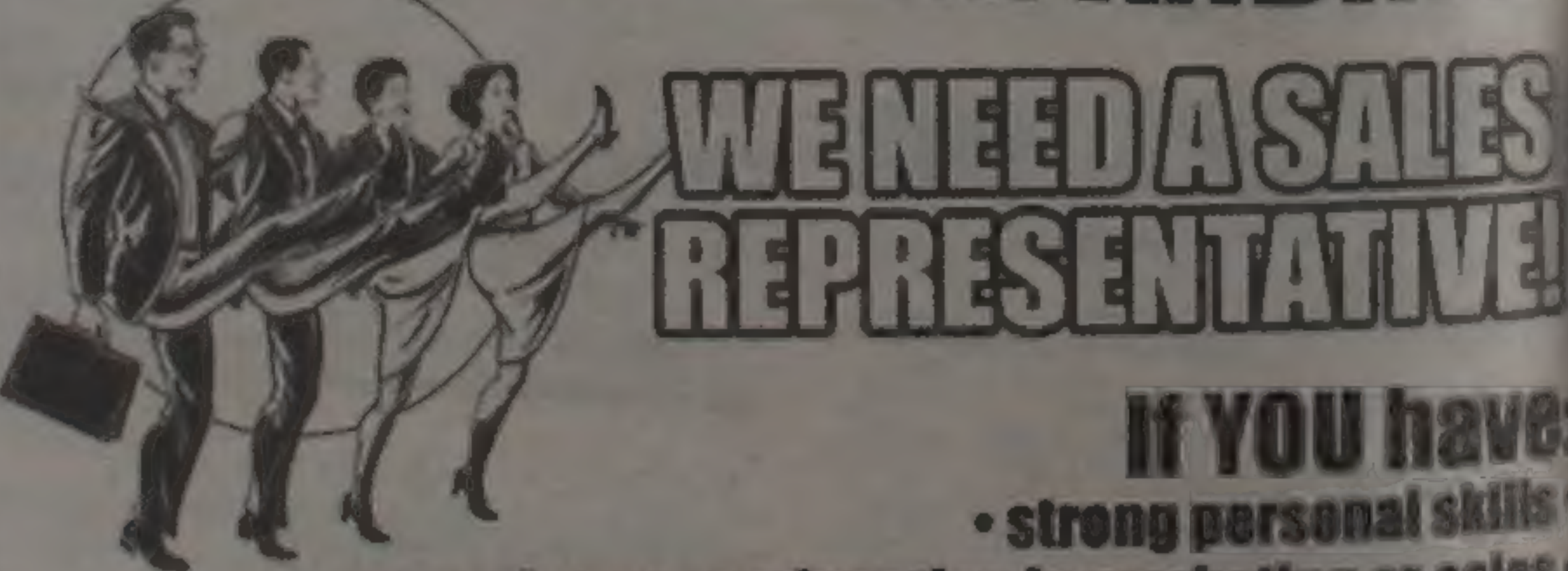
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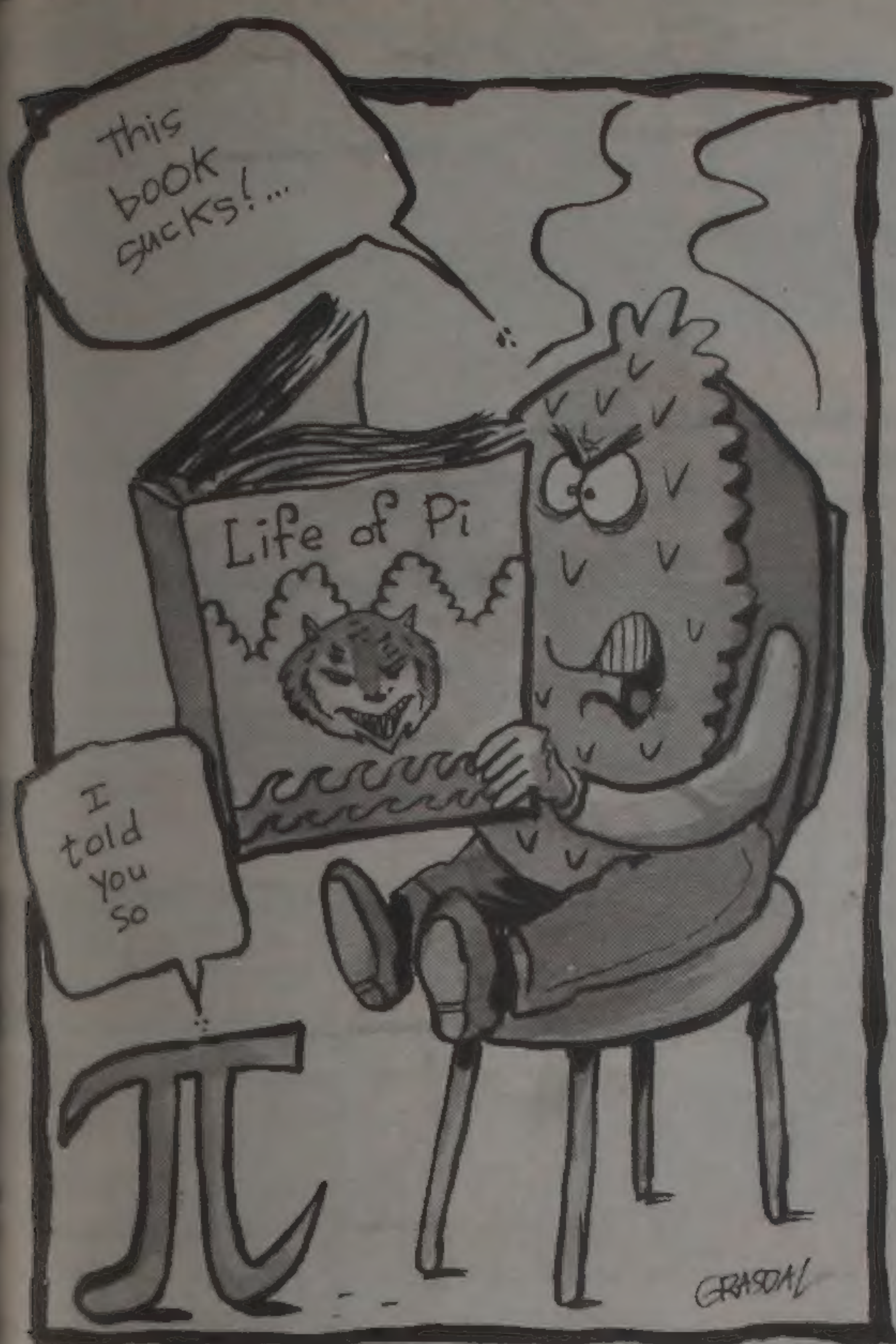
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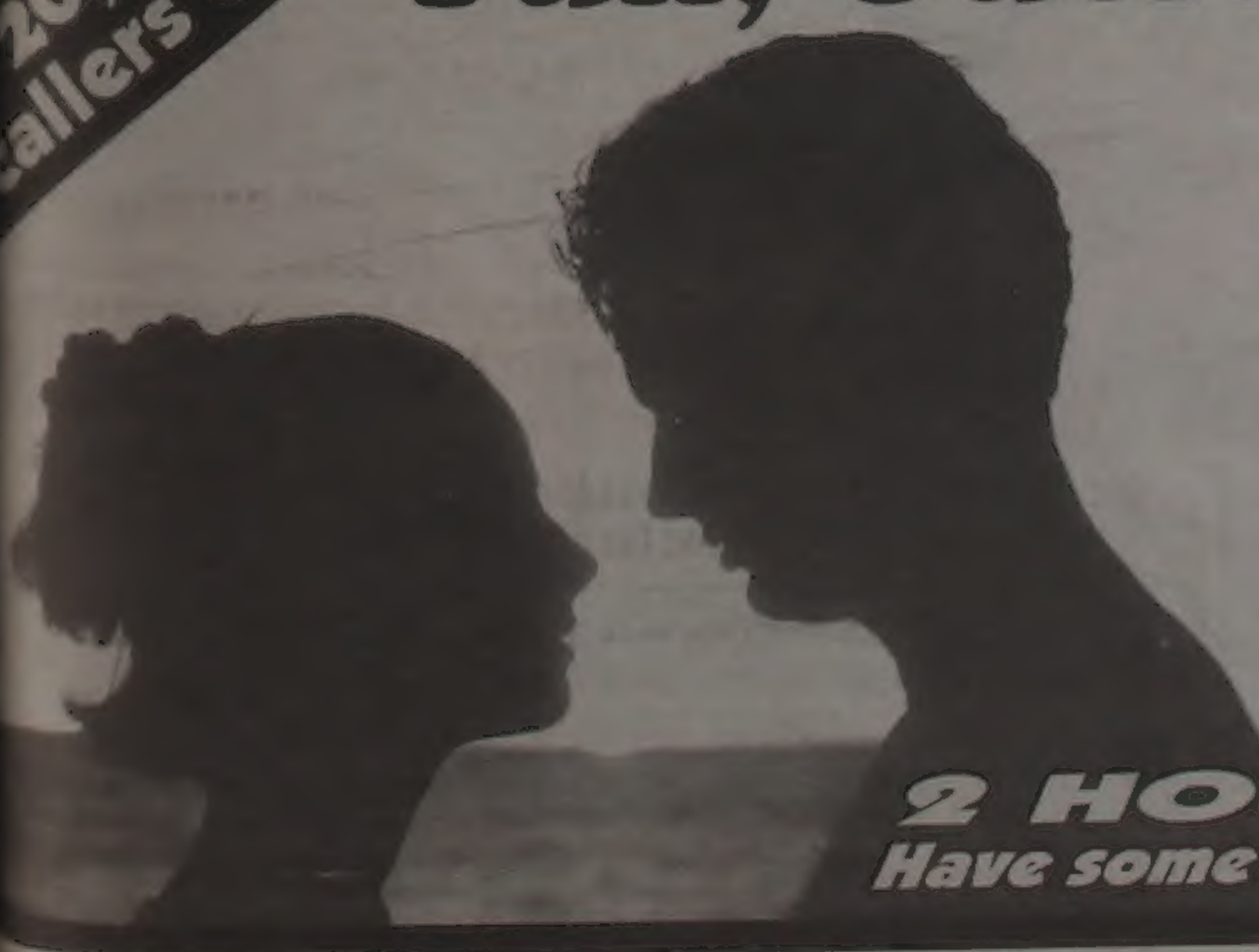
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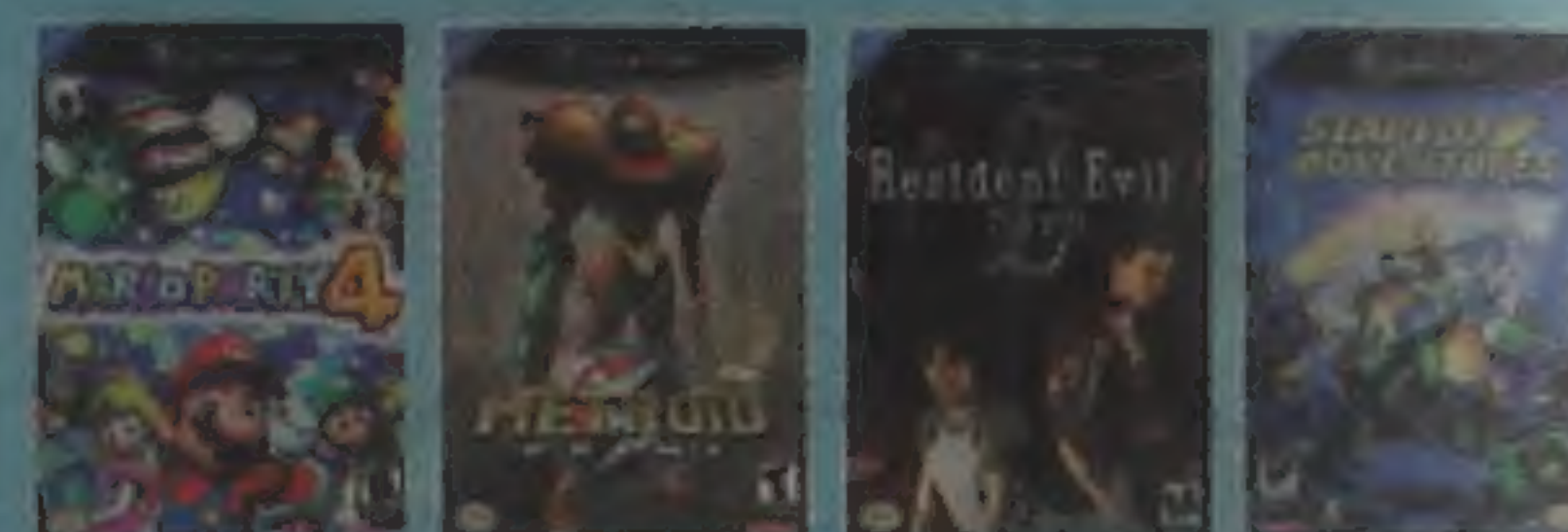


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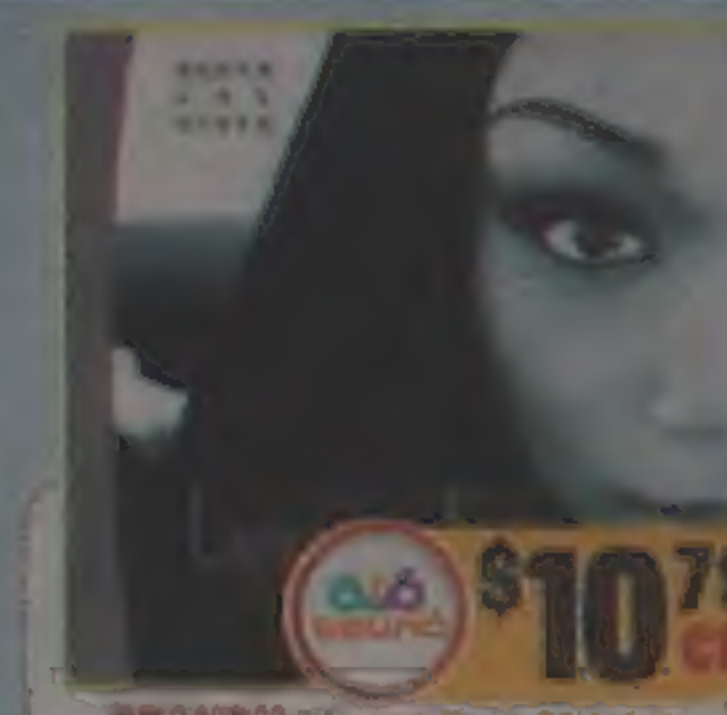
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